


Annual Report

A r t G a l l e r y o f O n t a r i o



1989/1990



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The Art Gallery of Ontario is generously funded by the Ontario Ministry of Culture and Communications.

Additional financial support is received from the Municipality of Metropolitan Toronto (Cultural Affairs Division), Communications Canada, and the Canada Council.

The AGO also gratefully acknowledges the corporations, foundations, and individuals who support the Gallery's many activities.

Rapport du président

Après maintes années de planification, la phase III du projet d'expansion du Musée des beaux-arts de l'Ontario se concrétise. Le lourd matériel de construction à l'oeuvre à l'extérieur de l'édifice actuel est le témoin bruyant du soutien à grande échelle que l'on porte à un avenir exaltant.

Grâce aux efforts de son président Fredrik S. Eaton, l'équipe de la campagne de la phase III a connu un succès sans précédent. Jusqu'ici, les engagements du secteur privé excèdent 20 millions de dollars, éclipsant l'objectif initial de 14 millions de dollars et dépassant le total des contributions en capitaux des trois paliers du gouvernement. Cette affirmation de l'importance qu'attache notre collectivité au Musée des beaux-arts de l'Ontario nous touche profondément.

Le soutien des particuliers et des entreprises a toujours été crucial au Musée. Au-delà de la phase III, le secteur privé continue d'appuyer divers programmes du Musée et la croissance de notre collection permanente, par l'entremise du Fonds de souscription annuel et de dons d'oeuvres d'art. Le don par Canada Packers l'an dernier de peintures de la collection J.S. McLean est particulièrement digne de mention : 173 oeuvres d'une qualité superbe et d'une importance spéciale à l'histoire de l'art canadien. En tout, la valeur des dons du secteur privé à nos collections s'est élevée à plus de 13 millions de dollars en 1989-90. Cette activité est une expression de générosité rendue encore plus remarquable par le succès simultané de notre campagne pour la phase III.

Cette expansion de l'édifice et de notre collection s'insère maintenant dans le cadre du premier plan quinquennal du Musée. Le plan, auquel les administrateurs et le personnel ont mis la dernière main au cours de l'an dernier,

exprime la mission du Musée des beaux-arts de l'Ontario : être un musée magnifique qui réunit efficacement l'art et le public en faisant reconnaître à l'échelle régionale, nationale et internationale une collection permanente exceptionnelle et l'innovation en matière de programmation. Le plan précise les étapes requises pour accomplir cette mission et quantifie les ressources nécessaires.

La mise sur pied d'un comité consultatif d'éducation représente l'une des premières mesures prises par le Conseil pour mettre en oeuvre le plan quinquennal. Ce comité, présidé actuellement par Anne Lind, est chargé de conseiller la division de l'éducation en ce qui a trait à ses buts, plans et politiques à long terme pour veiller à ce que le Musée s'acquitte de son mandat de rapprocher l'art et le public.

En mettant au point le plan quinquennal, les administrateurs se sont vus obligés de reconnaître que notre base d'exploitation actuelle, malgré les contributions importantes du secteur privé, est inadéquate.

En 1989-90, le Musée a évité un important déficit d'exploitation uniquement grâce à l'intervention de dernière minute du ministère de la Culture et des Communications, qui a versé un montant unique d'urgence de 510 000 \$. Au moment de la rédaction de ce rapport, le Conseil d'administration a autorisé un niveau de dépenses en 1990-91 qui se traduira, pour la première fois dans l'histoire du Musée des beaux-arts de l'Ontario, par un important déficit d'exploitation, à moins que la contribution de la province n'augmente considérablement.

C'est à contrecœur que nous devons rompre avec nos méthodes financières du passé; avec regret, nous avons conclu qu'agir autrement serait

irresponsable et constituerait un manquement à nos devoirs fiduciaires. Nous faisons administrer les collections du Musée par fidéicommissaires à l'intention du peuple ontarien, et nous devons assurer leur conservation et leur accessibilité.

Malgré cette perspective décourageante, je reste optimiste quant à l'avenir du Musée des beaux-arts de l'Ontario. Cet optimisme découle en partie du soutien dont font preuve à notre égard un nombre croissant de députés, qui comprennent de mieux en mieux le rôle que joue le Musée des beaux-arts de l'Ontario dans cette province. Nous nous réjouissons à l'avance de travailler avec les élus de l'Ontario en vue de sensibiliser davantage le public à la contribution qu'apporte le Musée des beaux-arts de l'Ontario à la qualité de la vie dans la province.

Je suis fier des réalisations du Musée. Dans une année marquée de défi et de changement, la réaction des administrateurs, du personnel et des bénévoles a été magnifique.

Une fois terminée, la phase III offrira au public un plus grand accès à la richesse de nos collections et nous permettra de disposer de l'espace nécessaire pour tenir d'importantes expositions internationales; elle nous permettra également de répondre aux demandes croissantes des éducateurs de toute la province et d'atteindre un public plus vaste et plus diversifié.

Le Conseil d'administration s'est engagé à exploiter au maximum le potentiel de la phase III et à veiller à ce que le Musée des beaux-arts de l'Ontario offre au peuple ontarien la performance et le service de qualité supérieure qu'il mérite.

Le président,
Keith C. Hendrick

President's Report

AGO President Keith Hendrick with The Honourable David Peterson, premier of Ontario, at the Stage III groundbreaking celebration.

After years of planning, the Art Gallery of Ontario's Stage III expansion is becoming reality. The heavy construction equipment working outside our existing building bears noisy witness to widespread support for an exciting future.

Chairman Fredrik S. Eaton has led his Stage III campaign team to unprecedented success. To date, commitments from the private sector exceed \$20 million, eclipsing the original target of \$14 million and surpassing the total capital contributions from all three levels of government. This affirmation of the AGO's value to our community is deeply appreciated.

Support from individuals and corporations has always been critical to the Gallery. Beyond Stage III, the private sector continues to sustain various Gallery programs and the growth of our permanent collection, both through the Annual Giving Fund and through donations of works of art. Of particular note in the past year is the gift by Canada Packers of paintings from the J.S. McLean Collection – 173 works of superb quality and special significance to the history of Canadian art. In total, the value of private sector donations to our collections amounted to over \$13 million in 1989/90. This activity is an expression of generosity made yet more remarkable by the simultaneous success of our Stage III campaign.

This expansion of the building and the collection now occurs within the context of the Gallery's first Five-Year Plan. Finalized by trustees and staff over the past year, the plan articulates the AGO's mission: To be a great art museum that effectively brings art and people together by achieving regional, national, and international recognition for an outstanding permanent collection and programming innovation. The



plan identifies the steps required to realize this mission and quantifies the necessary resources.

One of the first steps that the board has taken in implementing the Five-Year Plan is the establishment of an Education Advisory Committee. Currently chaired by Anne Lind, this committee is charged with advising the Education Services Division with regard to its long-term policies, goals and plans to ensure that the Gallery fulfills its mandate of providing a meaningful interaction between art and people.

In developing the Five-Year Plan, the trustees were forced to acknowledge that our current operating base, even with its extensive and expanding contributions from the private sector, is inadequate.

In 1989/90 the Gallery avoided a significant operating deficit only through the last-minute intervention of the Ministry of Culture and Communications, which provided \$510,000 in emergency one-time funding. At the time of writing, the Board of Trustees has authorized an expenditure level in 1990/91 that will result, for the first time in the AGO's history, in a major operating deficit, unless the provincial contribution to our base is increased significantly.

The break with our past fiscal practices is abhorrent to us, yet we regretfully came to the conclusion that to act otherwise would be irresponsible and a breach of our fiduciary responsibilities. We hold the Gallery's collections in trust for the people of Ontario, and we must ensure their preservation and meaningful accessibility.

Despite this daunting prospect, I remain optimistic about the AGO's future. Part of my optimism derives from the support we have received from a growing number of MPPs who are gaining a deeper understanding of the AGO's role throughout Ontario. We look forward to working further with the province's elected representatives to raise public awareness of the AGO's contribution to the quality of life in Ontario.

I am proud of the Gallery's accomplishments. In a year marked by challenge and change, the response of the trustees, staff and volunteers was magnificent. The completion of Stage III will give greater public access to the richness of our collections and the space to host major international exhibitions; it will also enable us to meet growing demands from educators throughout the province and will help us reach broader and more diversified audiences.

The Board of Trustees is committed to realizing the potential of Stage III and to ensuring that the Art Gallery of Ontario provides the people of Ontario with the superior quality of performance and service they merit.

Keith C. Hendrick
President

Director's Report

The ceremony marking the beginning of Stage III occurred last September. It was one of the happiest events in recent memory, with over a thousand enthusiastic supporters joining Ontario Premier David Peterson; The Hon. Marcel Masse, Federal Minister of Communications; The Hon. Christine Hart, Ontario Minister of Culture and Communications; and Alan Tonks, Chairman of Metropolitan Toronto, to celebrate this momentous occasion.

Although there is visible activity around the construction site at the front of the building and on the Beverley Street extension, we are offering a busy schedule of programs into 1990/91. A sense of excitement and anticipation is gaining momentum throughout the organization as the new Art Gallery of Ontario is taking shape under our feet and before our eyes. Our expanded facility is scheduled to open in September 1992 with 17 new galleries, a print and drawing study centre and 94,000 square feet of additional space. Improved facilities will make the Art Gallery of Ontario more accessible and enjoyable for its visitors.

The support we have received from all levels of government for our Stage III expansion is indicative of the continuing long-term cooperative relationship that the Gallery enjoys. Our productive partnership with the Ontario Ministry of Culture and Communications continues to strengthen this institution in its commitment to reach all Ontarians. We will be relying heavily on the guidance and cooperation of the ministry as we face the financial operating pressures of 1990/91 and the immediate years ahead.

In January we had the opportunity to highlight one of the most important programs currently offered by the federal government; the Art Gallery of Ontario organized an exhibition entitled *Lost Heritage Regained: Works of Art Repatriated with the Assistance of the Government of Canada's Cultural Property Program*. The exhibition focused on 34 choice works from our permanent collection that have been repatriated to Canada through this enlightened initiative.

The preplanning for our expanded facilities was guided by the AGO's five-year strategic plan,



which was published in August 1989. This comprehensive plan established the following goals and strategies, which were developed to gear up the Gallery's operations in Stage III:

- continuing to collect, preserve and exhibit outstanding works of art
- providing a satisfying visitor experience through increased accessibility
- serving the artistic and educational interest of the broader public with outreach to areas across the province
- attracting, developing and retaining highly skilled staff
- developing the support systems necessary to run effectively the expanded facility with cost and revenue responsibility

As documented in the following reports, the Gallery has made great strides in the past year in working toward many of these goals. The success created by our efforts, particularly in the areas of acquisition and public programming, will encourage the institution to continue working to realize the other goals.

Acquisitions

Although inflation in the art market is steadily eroding the buying power of museums, a problem that has hit the AGO as hard as any other collecting institution, the Gallery does have room for optimism. The Gallery's Five-Year Strategic Plan recognizes the importance of the sustained acquisition of significant works of art, in order to increase the strength of the collection. The year 1989/90 was good for the acquisition

The Honourable Marcel Masse, federal minister of communications, with AGO Director William Withrow.

program during which the Gallery accessioned 934 works into the collection. Among these were many purchases made possible by the Annual Giving Fund and numerous significant gifts of works of art to all areas of the collection. We express our gratitude to the many donors who are individually recognized in the List of Acquisitions on pages 14-25.

In many ways the past year has especially favoured the Canadian Historical Collection, most significantly with the donation from Canada Packers of a selection of 173 works from the renowned J.S. McLean Collection, the single most important contribution to the Canadian Historical Collection in the last 20 years, and one of the most significant corporate donations in the Gallery's history. This spectacular gift of paintings and drawings of superb quality and of special historical significance includes Emily Carr's *Skidegate*, 1928, A.J. Casson's *Old Store at Salem*, 1931, Lawren Harris's sketch for the well-known canvas *Lake Superior*, c.1924, and many other now-famous paintings that were originally part of the collection formed by the founder and first president of Canada Packers, and longtime benefactor of the AGO, J.S. McLean (1876-1954). It is a fitting tribute to a relationship that has extended now over half a century.

Also making the year remarkable for the Canadian Historical Collection was the spring purchase at auction of a unique Lawren Harris triptych entitled *Autumn Forest with Glaciated Bedrock, Georgian Bay (Decorative Landscape)*, 1914-15, alongside which we were given Harris's 1920 *Portrait of Bess* by L.S.H. Holdings, Vancouver. Among a number of other donations was J.W. Morrice's *Gibraltar*, 1913, the gift of Mr. and Mrs. W.F. McLean, and a group of Charles Comfort watercolours of the mid-1920s from Louise and Charles Comfort. In the fall the Gallery purchased F.H. Varley's extraordinary *Portrait Group (Mrs. R.A. Daly and her sons, Dick and Tom)*, 1924-25, and, with the help of the Government of Canada through the Cultural Property Export and Import Act, also acquired Frances Ann Hopkins's *Relics of the Primaeval Forest, Canada*, 1885. With the added assistance

Jeff Wall (Canadian, b. 1946), *The Goat*, 1989;
Cibachrome transparency, fluorescent light,
display case, 229.0 x 309.0 cm. Purchase.



Jacques Lipchitz (Lithuanian, 1891-1973), *Figure*, 1926-30; bronze, H. 216.6 cm. Gift of Walter Carsen.

of the Canadian Club Classic Fund, provided by Hiram Walker & Sons Ltd., another of Hopkins's works, *Parliament Buildings, Ottawa*, 1867, was added to the collection. In addition, through the generosity of Peter Allward and family, we were able to add to the collection 58 drawings by the distinguished early 20th-century sculptor, Walter Allward.

Several notable works of art were added to the European Painting and Sculpture Collection by gift and purchase during the past year, including a very important Impressionist canvas, Alfred Sisley's *Vue de Saint-Cloud – Effet de Soleil*, c.1876, the gift of Mr. and Mrs. R. Fraser Elliott, and two Baroque paintings, Adrian Pietersz van de Venne's delightful *Dancing Peasants*, c.1635, donated by Mrs. Anne Tanenbaum, and Sebastiano Conca's *St. Lawrence and Unidentified Saint Adoring the Eucharist*, given by Margaret and Ian Ross.

The Margaret and Ian Ross Collection was also the source of two purchases; they were two Baroque sculptures by Massimiliano Soldani-Benzi, a bronze *Apollo* and a rare wax *Satyr*. These works join a large group of 17th-century bronzes acquired by both donation and purchase over the last several years from the Ross collection.

Major gifts accepted by the Twentieth Century Collection Committee include Jacques Lipchitz's bronze *Figure* 1926-30, gift of Walter Carsen; Barbara Hepworth's marble *Three Uprights with Circles (Mykonos)*, 1966, gift of Mrs. Mayta and Mr. Jerome Markson; Tristram Hillier's 1935 oil *Dies irae*, gift of Dr. and Mrs. W. Gilling; and Henry Moore's lithograph *Minerva, Prometheus and Pandora*, 1950, gift of C.A. McGee. Purchases in twentieth century art included Frank Dobson's terracotta *Reclining Woman*, c.1930-35, Dobson's drawing *Semi Horizontal Nude: Crossed over Leg*, Arnold Newman's silver print *Portrait of Jacques Lipchitz*, c.1950, and also George Platt Lynes's silver print *Portrait of Yves Tanguy*, c.1938.

In the area of prints and drawings the Gallery was successful in adding 129 European and American works on paper to the collection this year: 37 of them were gifts, 54 works purchased



Claes Oldenburg (American, b. 1929), *Proposed Colossal Monument for Toronto-Drainpipe*, 1967; graphite, watercolour and gouache on white card, 102.0 x 66.5 cm. Purchase.

with gifted funds, and 41 purchased with funds from the AGO Foundation and Annual Giving Fund.

The most important additions to the European drawing collection are a brilliant rococo sheet by Giovanni Domenico Tiepolo, *Satyrs and Satyresses in a Landscape*, and a monumental neoclassical drawing by Pierre Narcisse Guérin, *Clytemnestra hesitates before killing the sleeping Agamemnon while her accomplice Egisthus urges her on* (preparatory to the painting in the Louvre). Other welcome additions to the collection of drawings include works by Giovanni Battista Ricci, Giuseppe Cesari, Daniel Rabel, Marc Charles Gleyre and Louis Anquetin. In addition, a dramatic and diminutive watercolour by John Martin, *The Repentance of Nineveh*, joined the collection of British watercolours.

Several additions were made to the old master print collection. Chief among them are a superb impression of Hendrik Goltzius's *Pieta* and a very fine impression of one of Albrecht Dürer's greatest engravings, *Nemesis*. A gap in our 18th-century British collection was partially filled by the acquisition of 22 etchings by William Hogarth. Among 19th-century acquisitions are sheets by Pierre-Paul Prud'hon, Jean Baptiste Camille Corot, and James McNeill Whistler.

A number of works were added to the 20th-century print collection. Chief among them is a group of Belgian constructivist prints, including a set by Jozef Peeters, a lithograph by the British artist Nevinson, and a linocut by Claude Flight entitled *Brooklands*. We have added to our American print holdings sheets by Armin Landeck, Martin Lewis, Stow Wengenroth and Grant Wood.

During 1989 the Art Gallery of Ontario's holdings of Inuit art were substantially augmented also both by purchase and donation. Mr. and Mrs. Richard Ivey donated two large whalebone carvings—*Hunter with Bear and Narwhale*, c. 1972, by Laimekee Kakee of Broughton Island, and *Transformation Piece (Bear, Bird, Walrus, Humans)*, c. 1972, by Luke Airut of Igloodik. Carved from ancient whalebone found in the Arctic during the early 1960s and early '70s, these historically significant sculptures supplement

the AGO's core group of whalebone carvings from noted centres such as Spence Bay and Gjoa Haven.

The Gallery's representation of Inuit artists from the Keewatin area was enriched both in depth and breadth by the acquisition of Dr. Robert G. Williamson's entire collection. Assembled from the mid-1950s to the mid-1970s, the 207 sculptures carved in stone, bone, ivory and antler, include works by noted artists John Tiktak, John Kavik, Tuna Iqulik, Eli Tikeayak, George Arluk, Michael Angituak and Eugenie Kabluitok. With the generous assistance of the Volunteer Committee and the Junior Committee, the purchase portion of this acquisition was financed.

The repatriation of the *Owl Man*, 1967, with the assistance of the Government of Canada through the Cultural Property Export and Import Act and the Joan Chalmers Inuit Art Purchase Fund, re-united this important carving by the renowned sculptor John Tiktak with the Williamson Collection, to which it belonged from 1967 to 1982.



As part of the ongoing donation to the AGO by Samuel and Esther Sarick of their collection of Inuit art, 233 carvings by such important artists as Osuitok Ipeelee, Pauta Saila, Kiawak Ashoona, Mark Tungilik, Karoo Ashevak, Judas Ullulaq, John Tiktak, George Tataniq, Lucy Tasseor and John Pangnark were received.

The donation by Canada Packers of an appliqué and embroidered wallhanging by Mary Kuutsiq of Baker Lake joins the AGO's small but significant group of Inuit art produced in this medium.

In the contemporary art area, major Canadian purchases included one of Jeff Wall's large-scale back-illuminated Cibachromes, *The Goat*, 1989; Robert Fones's three-piece photographic work, *Three G's*, 1989; Gordon Lebrecht's *The Everyday Use of the Word*, 1988-89, which was commissioned for installation in the Gallery; and the paintings *Axiom of Appearance*, 1989, by Jaan Aare Poldas and *Green Mirror with Sculpture*, 1986, by Shirley Wiitasalo. A group of videotapes by General Idea, Lisa Steele and Kim Tomczak were added as well. The gift of 10 sculptures and 11 drawings by David Rabinowitch, given by Vivian and David Campbell, and two sculptures by the same artist from Sandra and Joseph Rotman significantly establishes a major collection of this artist's work. Major paintings by Charles Gagnon, David Bolduc and John Boyle were donated respectively by Mira Godard, Murray Axmith and Associates, and Hugh Bonney and also an early Robin Collyer sculpture, *Jet Galaxy*, 1971, given by Jane Irwin.

In the international contemporary art area, special attention should be drawn to the purchase of three important works: sculptor Richard Deacon's *Turning a blind eye again*, 1988, and Michelangelo Pistoletto's *Crown of Mirrors*, 1973-76, and *Twisted uneven Parallelepiped*, 1985; the latter two works are significant additions to the Gallery's rich collection of Italian Arte Povera. Two important gifts from Vivian and David Campbell were Tony Smith's *The Snake is Out* and a Surrealist work by Joseph Cornell, *Dove Cote*, c. 1950-53. A splendid drawing by Claes Oldenburg, *Proposed Colossal Monument*

Pictured at the opening of *Images of the French Revolution* are, from left to right: Andrée Laliberté-Bourque, directrice générale, Musée du Québec; AGO Director William Withrow; Paul Hassoun, cultural attaché of France; and Michael Parke-Taylor, assistant curator of prints and drawings, AGO.

for *Toronto-Drainpipe*, 1967, was purchased by the Trier-Fodor Foundation with assistance from the Klamer family. The Junior Volunteer Committee continued its purchase program that is focused on significant contemporary women artists with the gift to the Gallery of Nancy Spero's *Sky Goddess II*, 1986. Other notable donations included Carl Andre's sculpture *Legarto*, Toronto, 1982; Lawrence Weiner's conceptual *Shaped Up Sufficiently to Assume Some Shape*, 1981; a group of important drawings by Troy Brauntuch, Markus Lupertz and Giuseppe Penone, gift in memory of James H. Robertson 1988; and a suite of prints by Gerhard Richter, *9 Objekte*, 1969, acquired with funds from the W.P. Scott Foundation and Mr. and Mrs. J. Michael Scott. Finally, within the area of film, the generosity of Joe and Gillian Fodor made it possible to purchase all the films in the AGO-organized film series *Spirit in the Landscape*, including Michael Snow's *La Région Centrale*, Rick Hancox's *Waterworx*, Bruce Elder's *Illuminated Texts*, and nine other Canadian experimental films.

The highlights of the Edward P. Taylor Reference Library acquisitions this year are, once again, all gifts, which include Canadian artists' papers, auction catalogues, and scholarly material from the library of French art historian Germain Bazin. Mrs. Kathleen McKay donated F.H. Varley's papers dating from the 1940s through the 1960s, including personal correspondence and an extensive collection of records of sale from the artist's dealer, the Roberts Gallery. The only known corpus of papers of the artist L.A.C. Panton has been donated by Mr. Frank Winter; these cover the 1930s and 1940s and include Panton's extensive professional correspondence, lectures and photographic documentation. The family of C.W. Jefferys has completed its gift of the bulk of the artist's personal papers, which include his correspondence with eminent Canadian authors and artists of the time.

Sotheby's Canada and Christie's Canada now support the library's subscriptions to worldwide Sotheby's and Christie's auction catalogues. An outstanding example of interlibrary cooperation,

the transfer from the Scott Library, York University, of scholarly publications from the personal library of Germain Bazin was completed this year; included are rare pamphlets from the late 19th and early 20th centuries and recherche research material on modern art. Our thanks are due to all of the library's donors, whose names are listed on page 37.

Exhibitions

During another active year, the Gallery, despite the closing of some of its temporary exhibition spaces in preparation for construction, presented an impressive in-house program of 25 exhibitions, many of which also were circulated by Extension Services.

One of the most important exhibitions was Jacques Lipchitz: *A Life in Sculpture*. This, the first major show of the sculptor's work since the 1972 exhibition at the Metropolitan Museum of Art, New York, featured 134 carvings and bronzes and 31 drawings. The exhibition will travel to the Winnipeg Art Gallery; the Nelson-Atkins Museum of Art, Kansas City; and the Jewish Museum, New York. Also in the area of twentieth century art, *Henry Moore's Animals: Prints from the*

Permanent Collection of the Art Gallery of Ontario was organized for provincial circulation.

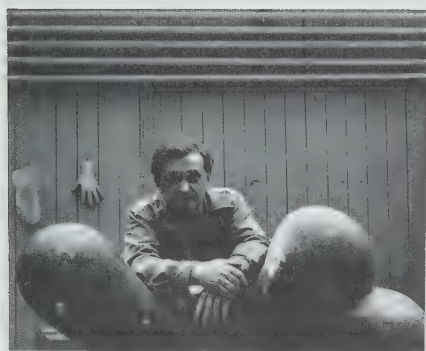
The highlight of the Canadian historical exhibition program this year was *Permeable Border: Art of Canada and the United States 1920-1940*. Two smaller shows, drawn from the Gallery's rich holdings of Canadian prints and drawings, *Staffage to Centre Stage: The Figure in Canadian Art* and *The Group of Seven: Selected Watercolours, Drawings and Prints from the Collection of the Art Gallery of Ontario* are currently circulating around the province. *Photographs by Charles Macnamara and M.O. Hammond: Pictorial Expressions in Landscape and Portrait* represented Canadian photography.

Two exhibitions, shown in-house and circulated in Ontario, were generated by the European Painting and Sculpture department during 1989-Boris Anisfeld "Fantast-Mystic": *Twelve Russian Paintings from the Collection of Joey and Toby Tanenbaum* and *The Victorian Cult of Beauty*.

The Art Gallery of Ontario contributed to the bicentennial celebrations marking the French Revolution with *Face à Face: French and English Caricatures of the French Revolution and Its Aftermath*. Selected almost entirely from the



Arnold Newman (American, b. 1918), *Portrait of Jacques Lipchitz*, c. 1950; vintage silver print, 19.7 x 24.0 cm. Purchase.



Gallery's Trier-Fodor collection of caricature, these humorous prints were complemented by a documentary exhibition of printed *Images of the French Revolution*, organized by the Musée du Québec.

An exhibition jointly organized by the Print and Drawing and Canadian Historical Art departments was presented to celebrate the repatriation program of the Cultural Property Export and Import Act. *Lost Heritage Regained: Works of Art Repatriated with the Assistance of the Government of Canada's Cultural Property Program* demonstrated the results of the Gallery's and government's collaborative efforts to protect Canada's cultural heritage.

The Inuit Art department presented two in-house exhibitions: *Selections from the Klamer Family Gift of Inuit Art*, and *Mother and Child: Selections from the Inuit Collection of the Art Gallery of Ontario*. The travelling exhibition *Flights of Fancy: Kenojuak Ashevak, Lucy Qinnuayuak, Pitloosie Saila* was organized and exhibited at the AGO, after which a tour of Ontario institutions began.

The Canadian Contemporary Art department presented *Perspective 89*, an exhibition of the photographic works and constructions of Vancouver artist Roy Arden and Montreal artist Dominique Blain, and the first video exhibition since 1984, *4 Hours and 38 Minutes*, which was a survey of Lisa Steele and Kim Tomczak's collaborative and individual videotapes from 1974 to 1988. While not an exhibition, *The Everyday Use of the Word* was a specially

commissioned installation by Toronto artist Gordon Lebrecht.

International contemporary presentations included one-man shows by the British sculptor, Richard Deacon, from the Carnegie Museum of Art, Pittsburgh, and the American painter, Ross Bleckner, from the Milwaukee Art Museum; a rich survey of several generations of contemporary German art, *Painting on Paper*, organized by the Institute for Foreign Cultural Relations, Stuttgart; and a large exhibition of recent acquisitions and promised gifts that surveyed the growth of the collection in recent years and featured major works by such European artists as Michelangelo Pistoletto, Hermann Nitsch, Gerhard Merz, Günther Förg and Mary Kelly; and Americans such as Jules Olitski, John Kessler, Jenny Holzer and Cindy Sherman.

In film, the 1989-90 program consisted of six major film series and the International Experimental Film Congress. The congress involved artists, curators, critics and the interested public, who met over the course of a week devoted to screenings, panels and discussions of avant-garde film.

Experimental film was featured in two major series both accompanied by catalogues—*Spirit in the Landscape* and *The Body in Film*. The first *Peter Greenaway* retrospective ever held was presented this year at the Gallery and we were pleased to co-sponsor *Japanese Literature on Film* with Harbourfront in the fall. It was also the first occasion that the prestigious *Grierson Documentary Seminar and Festival* was held at the Gallery, which provided a week-long occasion to view and discuss documentary concerns. *The Great Canadian Cartoon* featured independent animation and examined previously unknown Norman McLaren works.

Loans

During 1989/90 nearly 120 works of art from the permanent collection were included in exhibitions in Canada, the United States, New Zealand, Europe and the Orient.

Significant among the historical international loans were two works by Frans Hals, *Isaak*

Abrahamsz. Massa and *Vincent Laurensz. van der Vinne*, lent to the Royal Academy of Arts, London, England, for their touring exhibition *Frans Hals*, which began at the National Gallery of Art, Washington, DC, then travelled on to the Royal Academy of Arts and the Frans Halsmuseum, Haarlem, the Netherlands. *Crouching Woman* by Pablo Picasso was included in the Auckland City Art Gallery's *Pablo Picasso: The Artist before Nature*. George F. Watts's *The Sower of the Systems* toured Japanese exhibition centres as part of an exhibition organized by the Tokyo Shimbun entitled *Victorian Dreamers: Masterpieces of Neo-Classical and Aesthetic Movements in Britain*. The Winnipeg Art Gallery borrowed Sir Anthony van Dyck's *Michel le Blon* for the *Rubens and His Contemporaries* exhibition. *Boy with a Dove* by Pietro Francesco Mola was lent to Museo Cantonale d'Arte in Lugano, Switzerland, for their exhibition on the artist. A drawing by Vincent van Gogh, *The Vicarage at Neunen: Seen from the Back, with the Artist's Studio on the Right*, was seen for the first time outside Canada at an exhibition in the Netherlands, organized by the Rijksmuseum Kröller-Müller, Otterlo. Another important loan from the Print and Drawing Department was *Study for the Toilet of Psyche* by Giulio Romano to the Museo Civico Palazzo del Tè, Mantua, Italy. The Canadian Centre for Architecture in Montreal, Quebec included Hubert Robert's *View of the Vaulting in St. Peter's, Taken from an Upper Cornice* in their exhibition *Le Panthéon: Symbole des révolutions*.

Canadian contemporary works from the permanent collection were seen across Canada and in Europe. Five works by Robin Collyer were included in an exhibition on the artist organized by the Canada House Cultural Centre in London, England. Works by Alex Colville comprising *Colville: The Dow Gift* were loaned to Acadia University Art Gallery in Wolfville, Nova Scotia. *The System of Landon's Cottage*, by Rodney Graham, was included in an exhibition at the Stedelijk Van Abbemuseum, Eindhoven, the Netherlands.

Major works from the AGO's contemporary international collection were made available to

Alfred Sisley (French, 1839-1899), *Vue de Saint-Cloud—Effet de Soleil*, c.1876; oil on canvas, 54.2 x 73.2 cm. Gift of Mr. and Mrs. F. Fraser Elliott.

exhibitions in the United States and Europe. Mario Merz's *Crocodile in the Night* was lent to the Solomon R. Guggenheim Museum for their major retrospective on the artist. Gerhard Richter's *Barn* travelled to the Nelson-Atkins Museum of Art in Kansas City, Missouri. *Natural Answer* by Helen Frankenthaler was lent to the Modern Art Museum of Fort Worth for their large retrospective exhibition. Luciano Fabro's *La Germania* was reconstructed for two exhibitions, one at the Castello di Rivoli, Rivoli, Italy, and the other at the Fundació Joan Miró, Barcelona, Spain.

Concentrated loan transactions from the Canadian Historical Art Collection occurred with centres across Canada. Seven works by Bertram Brooker, Emily Carr, J.W.G. Macdonald and F.H. Varley were lent to the London Regional Art & Historical Museums for the nationally touring exhibition *The Logic of Ecstasy: Canadian Mystical Painting 1920-1940*. *Miners' Houses, Glace Bay* by Lawren Harris was included in *Urban Images: Canadian Painting*, organized by the Agnes Etherington Art Centre in Kingston. Dalhousie Art Gallery in Halifax was supplied with J.E.H. MacDonald's *The Max C.*, *Petite Riviere*. Nova Scotia for their exhibition on the artist. Twenty sculptures by various artists were on loan from the Inuit Collection to the McMichael Canadian Art Collection's exhibition entitled *Stone Sculpture of Arviat*.

Extension Services

During the year more than 315,243 viewers attended a total of 95 provincial, national and international exhibitions/events in 51 centres. Ontario alone hosted 85 exhibitions and events in 43 centres, including 32 circulating exhibitions, 35 "Artists with Their Work" programs, 6 community festival programs and 12 Speakers Service events. Northern Ontario represented over 20 percent of these provincial events. AGO circulating exhibitions were presented across Canada and the U.S., with 8 national/international centres hosting 10 exhibition bookings.

(Please note that in 1988/89, more than 255,169 viewers attended a total of 102 provincial and national exhibition/events in 47 centres.



Ontario alone accounted for 91 bookings in 39 centres, including 37 travelling exhibition bookings, 35 "Artists with Their Work" programs, 3 Outreach Ontario programs, and 16 Speakers Service events. Northern Ontario represented close to 20 percent of these provincial bookings. AGO travelling exhibitions were presented across the country, with 8 national centres hosting 11 showings.)

Four exhibitions—*Face à Face: French and English Caricatures of the French Revolution and Its Aftermath*, Paterson Ewen: *Phenomena, Paintings 1971-1987*, Ron Martin 1971-1981, A Fraser Elliott Foundation Canadian Contemporary Exhibition and *Printmaking in Nineteenth-Century France: The Touche Ross Gift to the Art Gallery of Ontario*—completed their national tours during this fiscal year, while *Spirit in the Landscape* commenced its national/international circuit.

Also during this year, 9 new exhibitions began circulating provincially. To this end, the permanent collection continued to provide a

strong source for a variety of exhibitions. The exhibitions *Staffage to Centre Stage: The Figure in Canadian Art*, *The Group of Seven: Selected Watercolours, Drawings, and Prints from the Collection of the Art Gallery of Ontario*, *The Victorian Cult of Beauty*, and *Henry Moore's Animals: Prints from the Permanent Collection of the Art Gallery of Ontario* were launched on their provincial circuits.

The Contact program, designed to meet the demand for exhibitions by provincial communities with limited facilities, introduced Picasso: *Faunes et flore d'Antibes*, Will Ogilvie: *Watercolours and Drawings* (both drawn from our collection), and *Purloined Portraits*. These Contact exhibitions resulted in 6 bookings in Ontario centres during this fiscal year and will continue into the next. Carole Condé and Karl Beveridge: *Standing Up* and Edward S. Curtis: *Photographs of Indians* exhibitions continued into this fiscal year with three bookings.

Through Speakers Service, Extension Services expanded the exhibition program by making

various staff members available to Ontario communities in order to conduct a walking tour through an AGO exhibition on view, or give a slide-illustrated lecture related to a circulating exhibition or a general art-related subject.

As an agency of the Ontario Ministry of Culture and Communications, the AGO provides programming each year through Outreach Ontario for community festivals. In the past year, through the "Artists with Their Work" Program, a group sculpture exhibition entitled *Scaled to the Body* was organized for the Art Gallery of Peterborough in celebration of that community's festival of the arts. The paintings of Joanne Tod were on view at the Lynnwood Arts Centre during the Simcoe Friendship Festival, and we provided an exhibition of Ron Martin's work for the Artist's Centre d'artistes Inc. in Ottawa in conjunction with the Winterlude festival. The first London Film Festival received films by Mike Hoolboom, Annette Mangaard and Barbara Sternberg. Through the financial support from Outreach Ontario, we were not only able to provide equipment for educational videos that expand the exhibition package, but we were also able to purchase environmental and lighting monitoring equipment, which will be available for loan to provincial galleries.

The "Artists with Their Work" Program continued to encourage valuable interaction between Ontario artists and galleries throughout the province, when artists conducted workshops that complement exhibitions or screenings. In 1989-90, 32 artists from a roster of 81 participated in 41 programs. Seventeen percent of the bookings were in the film and video media.

Education Programs

This past year witnessed significant changes for the Education Services Division. Prompted by the exciting challenge of Stage III, the division was restructured to create a more responsive and flexible means of providing quality programs. Several departments were merged and new areas formed, thereby facilitating innovation and a fuller integration of our programs and resources. An increasingly diverse audience was better



served with our newly organized resources.

A new department called Gallery Tours and School Programs (formerly Elementary Level, Secondary Level, and Adult programs) was created to encompass all non-studio school visits and adult tours, together with teacher training, school-exchange projects, internships, and product development. Not only does the department now offer a centralized resource to teachers and their students at all levels, it also constitutes an effective forum for planning programs that must meet future needs in general and the demands of Stage III specifically.

Efforts to expand services to students and teachers resulted in a variety of innovative programs, including the *Brushes with History* course and accompanying teachers' kit. Designed to complement the secondary school curriculum, the program explored how the visual arts and the Gallery's collection can be employed in the teaching of history. In the elementary area, pre-visit and follow-up classroom materials were produced for students in French. By supporting already existing elementary and young adult programs, these materials solidified the connection between the gallery visit and classroom activities.

In October the Gallery hosted the Ontario Society of Education Through Art conference. Over 250 teachers attended and received information about our programs in addition to behind-the-scenes tours of the Gallery.

A volunteer recruitment campaign was launched successfully in August, which aimed to increase the number of dedicated individuals who assist in all three touring programs. Docents (volunteer guides) continued to provide



stimulating tours of the permanent collection and special exhibitions. Their contribution is an essential part of our program and the Gallery is most grateful for their efforts.

The Anne Tanenbaum Gallery School continued to offer exemplary studio programming. The facility again received capacity registration for its many programs and classes. In addition to the annual student exhibition and other displays of student work, the gallery school featured *I Dreamed I Was In Picasso's Shoes...*, an exhibition of painted shoes by Theo Dragonieri. A new course called *Masters' Series* was designed to explore advanced studio practices in conjunction with the examination of specific old master works from the collection, which resulted in a more integrated viewing/studio experience for the student.

The production of a bilingual brochure brought the Edward P. Taylor Audio-Visual Centre to the attention of a greater audience than ever before. The number of borrowers has increased dramatically, proof of the centre's increasing importance as an outreach educational facility both in Ontario and across Canada. Significant financial donations from both the private and corporate sectors enabled it to make important slide and videotape acquisitions this year. As an Extended Loan Facility for the National Gallery of Art in Washington, the Centre is now able to circulate their excellent and varied audio-visual products. The automation of the audio-visual

centre continued at a steady pace. Its customized computer program and automated artist's names file was purchased by the National Gallery of Canada.

Media Productions created a short video in conjunction with the Lipchitz exhibition which was broadcast widely. The department began work on a documentary on the Group of Seven, which is funded by the Ontario Ministry of Culture and Communications.

In response to one of the goals outlined in the Gallery's strategic plan to enhance the presentation of works of art in such a way as to make them more accessible to a wider audience, a new department, Exhibit Interpretation and Programming, has been formed out of the previous Adult Programs department. The department's efforts toward enhancement activities, highlighted last year by the innovative J.S. McLean Gallery installation, continued during 1989/90. Collaborative initiatives with the Curatorial and Art Support divisions revealed many areas where a team approach results in more accessible programs, exhibitions, and permanent collection installations for Stage III, of which the Lipchitz exhibition development process was an example.

With funding from the Canada Council, the head of the Exhibit Interpretation and Programming department embarked on an extensive study of innovative technology and programs by touring European museums and galleries. Meanwhile, planning has begun for an expanded *Hands On* family program in the Stage III expansion.

Volunteer Programs

The dedication of the members of the Volunteer Committee is evident in the continuing success of their many varied projects and programs. They are justly proud of their 44 years of support of the Art Gallery of Ontario. The solid structure of this committee ensures effective management of approximately 950 volunteers.

The four retail projects—the Impulse, Jewellery and Reproduction shops, and the Art Rental and Sales Gallery, all under volunteer management—continue to flourish with gross sales of just

under \$2 million. The Art Rental and Sales Gallery was one of the first areas to be affected by Stage III construction. Their exhibition space and offices have moved to the Chalmers Building at 35 McCaul Street.

The Membership, Travel AGO, and Gallery Hopping committees continue to offer programs especially designed for members. The daily operations of the historic house The Grange are undertaken by volunteers. The younger groups, the Junior Committee and Club AGO, are both active in the development of a variety of programs in support of the Gallery.

In the interest of professional development, volunteer delegates over the past year have attended and participated in the Docent Symposium, Museum Stores Association, and Travel conferences, all held in Washington, in addition to the Young Gallery Associates in Kansas City and the Ontario Volunteer Committee of Art Museums Conference in Peterborough.

In keeping with the five-year plan, an Evaluation Committee was established this past year in order to implement new methods of recruitment, interviewing, training and setting performance standards for volunteers. They have also reviewed and updated the Volunteer Committee by-laws and standing rules.

A special highlight of the past year was the gala opening of the restored Elgin and Wintergarden Theatres. The event was organized by the Volunteer Committee in partnership with the Ontario Heritage Foundation. Proceeds of \$216,000 were equally divided by both organizations with the Volunteer Committee funds going toward Stage III. The Volunteer Committee Stage III Fund now stands at \$1,248,930. The Committee anticipates reaching its goal of 1.5 million by 1992.

Funds raised by the Volunteer Committee's ongoing projects throughout the year, approximately \$773,000, have been allocated as follows: 45 percent to the Purchase Fund, 45 percent to the Volunteer Committee Stage III Fund, 10 percent to the Volunteer Committee General Trust, and \$25,000 to the AGO Exhibition

Fund. As well, the Volunteer Committee and the Junior Committee made a generous contribution toward the purchase of the Williamson Collection of Inuit sculpture.

Marketing and Communications

The division has had an extremely active year; it was not only preparing for the future expansion, but also forging ahead with existing programs. In spite of the disruption caused by construction, attendance for the fiscal year was 379,263—26 percent more than what was projected.

An award-winning advertising campaign called the "Art of Building," created by Young and Rubicam, was launched last September, with the assistance of the Ministry of Culture and Communications. The campaign, which marries the theme of art and construction, will continue through to the completion of the expansion project.

A broad range of media coverage was achieved for the AGO, the total value worth over \$1.5 million when measured in advertising dollars. Special publicity campaigns proved very successful in both print and electronic media. In some instances coverage came from as far afield as Paris and San Francisco for exhibitions such as *Face à Face*—shown with *Images of the French Revolution—Lost Heritage Regained* and *Jacques Lipchitz*. On the other hand, non-exhibition events including Celebration weekend and March Break were publicized in the popular press, which helped build an image of the AGO as a stimulating place for the entire family to enjoy.

A special information service for the press was re-introduced this year with rewarding results. A quarterly listing to editors presents upcoming news on all aspects of AGO activities, including those designed for seniors, hearing impaired and French-speaking visitors, and families with children.

One particular highlight of the year was an 11-page colour insert in the September 1989 issue of *Maclean's* magazine. The advertising supplement, written in an informative editorial style, presents a portrait of the AGO's future combined with insightful glimpses of the past and present.



A number of market research activities were undertaken in 1989/90, including ongoing visitor surveys, opinion polls and an hours of operation study. The research was initiated in anticipation of the Stage III expansion and was prepared with the financial assistance of the Ministry of Culture and Communications.

The Marketing and Communications Division was also able to produce a travelling display with the generous assistance of the Ministry of Culture and Communications. The display, which will travel to major centres throughout Ontario, provides an overview of the AGO's history and future expansion with colourful blow-ups and information panels.

Membership and Development

A new section has been added to the annual report this year to celebrate the successful Stage III Capital Campaign and acknowledge its many donors. Under the superb volunteer leadership of Fred Eaton and the staff leadership of Ingrid Perry Peacock, the campaign has raised over

\$20 million—a remarkable achievement.

During this period of an active capital campaign, private support to our Annual Giving Fund continues to grow. In the present year we anticipate a significant increase in donations to the fund, reaching a goal of \$1.5 million by the end of the annual campaign year in July. Over 3,000 individual donors and 350 corporate and foundation contributors have maintained their annual support to the Gallery, most of whom have also made significant donations and pledges to the Stage III Fund.

The Curators' Circle, a major donors' group with over 400 members, had an exciting program of special events during the year, highlighted by the annual dinner last fall with Christopher Burge, president of Christie's New York, as the guest speaker.

The Gallery once again joined with many outstanding corporate partners to present a series of important special exhibitions during the year. SunLife of Canada Ltd. sponsored its first AGO exhibition, *Permeable Border*. It was also a

great pleasure to welcome Olympia & York as a co-sponsor of *Jacques Lipchitz*, their very first visual arts sponsorship. The other co-sponsor was American Express Canada Inc., making this their fourth AGO venture.

I would like to express my sincere thanks to Eric Jackman and his annual-giving team for the tremendous effort they have made to maintain our strong annual support during the capital campaign for Stage III.

With over 28,000 members, the AGO has one of the largest memberships of any cultural institution in Canada. During the year there was a full program of three parties to welcome over 3,000 new members, opening previews for two major exhibitions, and a special Members' Day at McMichael last September with over 3,500 members enjoying a great autumn day in the country.

Last year, a new membership/fund-raising computer information system was installed to improve many aspects of service. Membership cards and solicitations are now personalized and a new membership renewal program has increased our renewal rates.

The Membership Committee, under Barbara Wilkins's dynamic leadership, is planning a series of special events for AGO members during the Stage III construction, when our ability to present special exhibitions will be limited.

During the past year, we had a number of changes in senior professional staff. We said goodbye to Tim Hopcraft, our controller for the past 17 years, and hello to Tom Lewis, who was recently appointed to this key position. It is also my pleasure to welcome our new Deputy Director and Chief of Operations, Ms. Sharilyn J. Ingram, who joined us in August 1989 and has brought to the Gallery her dynamic energy and professional expertise gained from a distinguished career in the Canadian museum field.

I would like to conclude by thanking Keith Hendrick for his strong leadership of the board during the past year. I look forward to continuing to work with him as we enter this crucial construction year at the AGO.

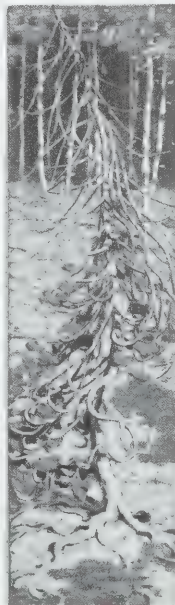
List of Acquisitions

Gifts of Works of Art

Description	Donor	Description	Donor
Canadian Historical		<i>Wolf's Cove, Sillery, Quebec</i> , 1926; watercolour and graphite on wove paper, 26.2 x 28.7 cm (sheet)	
Alfsen, John Martin (1902-1971) <i>Self-Portrait</i> , c.1944; oil on untempered hardboard, 40.7 x 30.7 cm	Helen Fitzgerald Bacon	Grandmaison, Nicholas de (1892-1978) <i>Portrait</i> , c.1950; coloured chalks on "sandpaper," 45.7 x 35.6 cm	Valerie Applebaum in memory of her mother Lorna Aikins
Allward, Walter Seymour (1875-1955) <i>Male Head. Possibly Goldwin Smith</i> , c.1910; graphite on wove paper, 16.2 x 12.9 cm	Peter A. Allward and family	Gray, James (active 1828) <i>York from Gibraltar Point</i> , 1828; hand-coloured etching and aquatint with gum arabic on wove paper, 35.5 x 59.1 cm (max.)	Dr. Harold A. Hunter, Toronto
Bell-Smith, Frederic Marlett (1846-1923) <i>Lake Louise</i> , 1890; watercolour, gouache and gum arabic on wove paper on artist's board, 27.4 x 19.0 cm (max.)	Alice Harriet Parsons Estate, Toronto	Harris, Lawren Stewart (Canadian, 1885-1970) <i>Portrait of Bess</i> , 1920; oil on canvas, 112.5 x 92.2 cm	L. S.H. Holdings Ltd., Vancouver
Belzile, Louis (b.1929) <i>Sans Titre</i> , 1955; ink, gouache, wax crayon on wove paper, 76.0 x 50.5 cm (max.)	Martine and Michel Brossard, Montreal	Haworth, Barbara Cogill (1904-1988) <i>Counting Stitches</i> , c.1938; oil on canvas, 112.0 x 81.5 cm	Estate of Bobs Haworth, Toronto
Brymner, William (1855-1925) <i>Portrait of a Woman</i> , c.1905; oil on board, 34.4 x 25.2 cm	Anonymous	Housser, Yvonne McKague (b. 1898) <i>Silver Mine, Evening</i> , 1932; oil on canvas, 61.0 x 76.2 cm	Estate of J. Kemp Waldie, Toronto
Comfort, Charles Fraser (b.1900) <i>Blindfold Rapids, Lake of the Woods</i> , 1923; graphite and watercolour on wove paper, 23.7 x 26.2 cm (max.) <i>Building the New Union Station</i> , 1925; watercolour and graphite on wove paper on board, 24.2 x 26.7 cm (sheet) <i>Eric Harvey & George Neilson at Brigden's Studio</i> , 1925; watercolour and graphite on wove paper on board, 26.3 x 32.4 cm (sheet) <i>Gun Lake, Minake</i> , 1924; watercolour on paper, 17.5 x 25.2 cm (sheet) <i>Lake of the Woods, Route Bay</i> , 1924; watercolour, gouache and graphite on wove paper, 22.9 x 25.2 cm (sheet) <i>Near Headingley, Manitoba</i> , 1924; watercolour and graphite on wove paper, 25.7 x 23.4 cm (sheet) <i>New York</i> , 1922; watercolour, graphite and scraping out on wove paper, 21.5 x 15.7 cm (sheet)	Louise and Charles Comfort, Ottawa	MacDonald, James Edward Hervey (1873-1932) <i>Mt. Lefroy</i> , 1925; oil on card, 10.8 x 13.3 cm Morrice, James Wilson (1865-1924) <i>Gibraltar</i> , 1913; oil on canvas, 66.0 x 81.2 cm Morris, Edmund Montague (1871-1913) <i>Portrait of Nepepahnais (Night Bird)</i> , 1908; coloured chalks on wove paper, 63.9 x 50.6 cm Ogilvie, William Abernethy (1901-1989) <i>San Vito</i> , 1943; grey ink and blue wash on laid paper, 28.0 x 38.0 cm (sheet) <i>Versions of African Day</i> , 1931; graphite, gouache, watercolour on wove paper, 34.5 x 31.0 cm (max.) <i>Xosa Girls</i> , 1954; graphite, ink and watercolour on wove paper, 35.1 x 26.0 cm (max.)	Alice Harriet Parsons Estate, Toronto Mr. and Mrs. W.F. McLean, Toronto, in memory of Mr. and Mrs. S.G. Bennett Mrs. Harold A. Hunter, Toronto, in memory of her husband Louise and Charles Comfort, Ottawa
<i>Portrait of Louise</i> , c.1924; graphite on wove paper, 25.3 x 20.3 cm (sheet)	Louise Comfort, Ottawa	Roberts, Goodridge (1904-1974) <i>House</i> , c.1938-39; black chalk and stump on laid paper, 47.5 x 62.8 cm (max.)	Philip Surrey, Montreal
<i>Suburban Cottages, Winnipeg</i> , 1924; watercolour and traces of graphite on wove paper, 20.5 x 22.5 cm (sheet) <i>"Wawaneta," Crow's Landing, Stoney Lake</i> , 1925; graphite and watercolour on wove paper, 23.3 x 26.0 cm (max.)	Louise and Charles Comfort, Ottawa	<i>Landscape</i> , 1945; watercolour and gum arabic on wove paper on board, 37.5 x 46.3 cm (sheet) <i>The Reluctant Prisoner</i> , c.1942; ink, watercolour and black pencil on brown wove paper, 34.8 x 43.1 cm (max.)	

Lawren Harris (Canadian, 1885-1970), *Autumn Forest with Glaciated Bedrock, Georgian Bay* (*Decorative Landscape*), c.1914; oil on canvas, 128.0 x 182.0 cm. Purchase.

Description	Donor	Description	Donor
Varley, Frederick Horsman (1881-1969) <i>Rice Lake–Lynn Valley, B.C.</i> , c.1935; black pencil on wove paper, 21.3 x 27.6 cm	Anonymous	Coughtry, Graham (b.1931) <i>Study for Morisco</i> , 1980; graphite on paper, 35.4 x 26.3 cm	Marie LeSueur Fleming in memory of her father, Richard V. LeSueur
Webber, Gordon (1909-1965) <i>Untitled (House in Forest)</i> , 1933; lithograph on wove paper, 23.6 x 31.0 cm (max.)	Transferred from artist's file, E.P. Taylor Reference Library, to the permanent collection	Fairley, Barker (1887-1986) <i>Barn at Foot of Hill</i> , 1975; oil on board, 28.0 x 35.5 cm	John Boyd
166 works of art	Gift from the J.S. McLean Collection, by Canada Packers Inc.	Gagnon, Charles (b.1934) <i>July Painting No. 1</i> , 1961; oil on canvas, 117.2 x 133.3 cm	Mira Godard
Contemporary Canadian		Goodwin, Betty Roodish (b.1923) <i>Cap</i> , 1973; etching on wove paper, 65.0 x 49.8 cm	Don and Claudette Hould
Bolduc, David (b.1945) <i>Structure</i> , 1983; acrylic paint, cardboard, and paper collage on canvas, 213.5 x 213.5 x 3.0 cm	Murray Axmith & Associates Ltd. in memory of Elizabeth Helen Axmith	Kiopini, Christian (b.1949) <i>2B</i> , 1982; coloured pencil on tracing paper, 106.8 x 127.4 cm	Ann M. and Marshall H. Webb
Boyle, John (b.1941) <i>Towards Paisley</i> , 1977; oil/acrylic on canvas, 218.0 x 248.0 cm	Hugh H. Bonney	Lapointe, Paul Marie; Goodwin, Betty Roodish (b.1923) <i>Le Tombeau de René Crevel</i> , unbound limited edition book with 7 etchings on wove yellow paper, 25.6 x 66.2 cm (unfolded)	Andre Bachand
Collier, Robin John (b.1949) <i>Jet Galaxy</i> , 1971; installation, 127.0 x 340.4 x 175.3 cm	Jane Irwin	Lemieux, Jean-Paul (b.1904) <i>Nicolas</i> , 1961; oil on canvas, 83.8 x 49.5 x 2.3 cm	Private collection
Comtois, Ulysses (b.1931) <i>Etude #6</i> , 1979; oil, 25.4 x 30.5 cm <i>Jeux de Societ�, III</i> , 1979; oil, 60.9 x 40.6 cm	Gift from the J.S. McLean Collection, by Canada Packers Inc.	Levine, Les (b.1936) <i>Plug Assist #2</i> , 1966; vacuum-formed Uvex, 128.5 x 88.3 x 57.0 cm	Mr. and Mrs. Jules Loeb



Barbara Hepworth (British, 1903-1975), *Three Uprights with Circles (Mykonos)*, 1966; serravezza marble, H. 30.5 cm. Gift of Mayta and Jerome Markson.

Description	Donor
N.E. Thing Co. Ltd.; Baxter, Iain (b.1936) <i>Act Certificate #34</i> , photograph, felt pen, gold paper seal, 32.8 x 49.7 cm (framed) <i>Extended Noland</i> , ribbons on fabric, 105.5 x 105.5 x 7.0 cm Silkscreened, screenprint on wove paper, 56.7 x 76.2 cm (sheet)	David P. Silcox and Linda Intaschi
Rabinowitch, David George (b.1943) <i>Dion Chrysostom ('Male')</i> , II, 1965; 18-gauge cold rolled steel with bolts, 152.4 x 152.4 cm <i>Framed Diamond</i> , 1965; 18-gauge cold rolled steel with bolts, 152.4 x 152.4 cm <i>Parallel (The Distant Region)</i> , <i>Conic Phantom Group, Painted No. I</i> , 1967; steel and enamel, 50.0 x 263.5 x 115.0 cm <i>Parallel (The Slip)</i> , <i>Conic Phantom Group, Painted, No. II</i> , 1967; steel and enamel, 17.5 x 300.0 x 100.0 cm <i>Tuber, Quasi-Conic, Painted, No. III</i> , 1966; aluminum coated with orange enamel with yellow priming, 10.5 x 581.5 cm 11 works on paper and 10 sculptures	Joseph L. Rotman Marion and Ross Woodman Vivian and David Campbell
Rabinowitch, Royden (b.1943) <i>Eloges de Fontenelles</i> , 1984; yellow felt pen on wove paper (9 sheets); Each: 27.8 x 21.5 cm 5 works of art on paper	William and June Bellman Jeanne Parkin
Smith, Gordon (b.1919) <i>RF VII</i> , 1987; acrylic on canvas, 71.1 x 96.5 cm	Gift from the J.S. McLean Collection, by Canada Packers Inc., 1990
Wieland, Joyce (b.1931) <i>The Lovers #6</i> , 1961; pencil and chalk on paper, 20.2 x 27.4 cm	Christopher Varley

Twentieth Century

Hepworth, Barbara (British, 1903-1975) <i>Three Uprights with Circles (Mykonos)</i> , 1966; serravezza marble; Height: 30.5 cm	Mayta and Jerome Markson
Hillier, Tristram (British, 1903-1983) <i>Dies irae</i> , 1935; oil on canvas, 35.5 x 24.5 cm	W.J. Gilling
Lipchitz, Jacques (Lithuanian, 1891-1973) <i>Figure</i> , 1926-30; bronze; Height: 216.6 cm	Walter Carsen
Henry Moore (British, 1898-1986) <i>Minerva, Prometheus and Pandora</i> , 1950; lithograph on wove paper, 37.8 x 28.0 cm (sheet)	C. McGee



Description	Donor
European Painting and Sculpture	
Conca, Sebastiano (Italian, 1680-1764) <i>St. Lawrence and Unidentified Saint Adoring the Eucharist</i> , oil on canvas, 46.9 x 38.3 cm	Margaret and Ian Ross
Sisley, Alfred (French, 1839-1899) <i>Vue de Saint-Cloud - Effet de Soleil</i> , c.1876; oil on canvas, 54.2 x 73.2 cm	Mr. and Mrs. R. Fraser Elliott
van de Venne, Adriaen Pietersz (Dutch, 1589-1662) <i>Dancing Peasants</i> , c.1635; oil on wood, 45.1 x 68.3 cm	Mrs. Anne Tanenbaum
International Contemporary	
Andre, Carl (American, b.1935) <i>Legarto, Toronto</i> , 1982; 23 lead blocks; Each block: 5.2 x 15.2 x 5.2 cm	Marie LeSueur Fleming in memory of her father, Richard V. LeSueur
Brauntuch, Troy (American, b.1954) <i>Untitled</i> , 1982; white pencil on black paper, 112.2 x 76.5 cm (sheet)	Gift in memory of James H. Robertson

<i>Description</i>	<i>Donor</i>	<i>Description</i>	<i>Donor</i>
Chadwick, Lynn (British, b.1914) <i>Standing Form</i> , 1966; colour lithograph on wove paper, 81.0 x 59.7 cm	Dr. E.G. Murphy	<i>St. Mary's Paddington</i> , 1964; colour lithograph on hand-made wove paper, 81.5 x 59.5 cm	
Cornell, Joseph (American, 1903-1972) <i>Dove Cote</i> , c.1950-53; box construction, mixed media with glass and wood, 42.5 x 28.7 x 6 cm	David M. Campbell	Richter, Gerhard (German, b.1932) <i>9 Objekte</i> , 1969; 9 offset lithographs and portfolio cover on white wove paper, each: 44.9 x 44.9 cm (sheet)	W.P. Scott Foundation and Mr. and Mrs. J. Michael Scott
Dine, Jim (American, b.1935) <i>The Astra-Dine Portfolio</i> , 1985; set of 5 colour lithographs on wove paper; Each: 89.0 x 63.4 cm (approx.)	Astra Pharma Inc	Sequi, Antonio <i>Los Callos No Tienen Importancia</i> , 1968; screenprint, 90.1 x 63.5 cm (sheet)	Anonymous
Giai-Miniet, Marc <i>Circonspection urbaine</i> , 1971; etching and aquatint on paper, 55.7 x 65.3 cm (sheet)	Anonymous	Smith, Tony (American, b.1912) <i>The Snake is Out</i> , 1962; steel, painted black, 59.5 x 91.0 x 54.0 cm	David M. Campbell
Hepworth, Barbara (British, 1903-1975) <i>Mycenae</i> , 1969; colour lithograph on wove paper, 80.9 x 58.5 cm <i>Sea Forms</i> , 1969; colour lithograph on wove paper, 59.5 x 81.5 cm	Dr. E.G. Murphy	Sutherland, Graham Vivian (British, 1903-1980) <i>Sheet of Studies</i> , 1968; colour lithograph on wove paper, 56.0 x 50.1 cm	Dr. E.G. Murphy
Ionesco, Valentin <i>Reclining Woman</i> ; aquatint on paper, 45.5 x 81.7 cm (imp.)	Anonymous	Tal-Coat, Pierre (French, b.1905) <i>No. 79 Avant</i> , colour lithograph on wove paper, 74.4 x 58.3 cm	Dr. E.G. Murphy
Lupertz, Markus (German, b.1941) <i>Untitled</i> , 1984; gouache, black and white crayon or chalk on paper, 63.2 x 44.9 cm (sheet)	Gift in memory of James H. Robertson	Tamayo, Rufino (Mexican, b.1899) <i>La Negresse</i> , colour lithograph on wove paper, 76.1 x 57.0 cm <i>Le Masque Rouge</i> , colour lithograph on wove paper, 47.0 x 65.9 cm	Dr. E.G. Murphy
McCoy, Ann (American, b.1946) <i>Planets for Michael Maier, N.Y.C.</i> , 1978; lithograph on paper, 89.0 x 118.3 cm (sheet)	Jerry A. Levy	Vedoua, Emilio (Italian, b.1919) <i>Vietnam</i> , 1969; lithograph on paper, 60.1 x 74.2 cm	Anonymous
Nicholson, Ben (British, 1894-1982) <i>Column and Tree</i> , 1967; etching on wove paper, 42.8 x 32.1 cm (sheet)	Leanne Hull MacDougall	Weiner, Lawrence (American, b.1942) <i>Shaped Up Sufficiently to Assume Some Shape (Ejusdem Generis)</i> , 1981; Franklin Gothic extra-condensed type, plus certificate of ownership	Marie LeSueur Fleming in memory of her father, Richard V. LeSueur
Nitsch, Hermann (Austrian, b.1938) <i>Das Orgien mysterien Theatre 80 Aktion</i> , book, oil on wove paper <i>Musical Score from Performance in Walker Court</i> , 1989; pencil on paper, 20.3 x 25.4 cm	The artist	Prints and Drawings	
Penone, Giuseppe (Italian, b.1947) <i>Biforcazione (Branching)</i> , 1986; graphite on wove paper (2 sets of 4 drawings)	Gift in memory of James H. Robertson	Baglione, Cavaliere Giovanni (Italian, 1566-1643) <i>Study of Resting Figure</i> ; pen and brown ink on paper, 8.3 x 4.9 cm (sheet)	Marvin B. Gelber, Toronto
The Penwith Portfolio A portfolio of 12 lithographs by 12 of Britain's well-known contemporary artists	Gift from the collection of Rose and Louis Melzack	Batoni, Pompeo (Attr. to) (Italian, 1708-1787) <i>A Presentation Involving an Ecclesiastical Figure and an Architect</i> (recto); black chalk heightened with white chalk, 32.1 x 27.2 cm (sheet)	Marvin B. Gelber, Toronto
Piper, John (British, b.1903) <i>St. James the Less, Westminster</i> , 1964; colour lithograph on wove paper, 59.5 x 81.5 cm	Dr. R.G. Murphy	Beccafumi, Domenico (Attr. to) (Italian, 1486-1551) <i>Study for a Hooded Figure with a Staff</i> , pen and brown ink and wash on paper, 20.7 x 11.9 cm (sheet)	Marvin B. Gelber, Toronto

Claude Flight (British, 1881-1955). *Brooklands, Motor Racing*, c.1929; colour linocut on japon mince, 30.5 x 25.5 cm. Purchase.

Description	Donor	Description	Donor
Bejot, Eugene (French, 1867-1932) <i>A Market Square</i> (recto); graphite on paper, 32.2 x 24.9 cm (sheet)	Marvin B. Gelber, Toronto	Carracci, Agostino (Attr. to) (Italian, 1557-1602) <i>Study of a Standing Man</i> (recto); brush and brown wash over black chalk on paper, 21.2 x 12.5 cm	Marvin B. Gelber, Toronto
Biliverti, Giovanni (Italian, 1576-1666) <i>Study of Standing Figures</i> (recto); pen and brown ink on paper, 13.2 x 11.7 cm (sheet)	Marvin B. Gelber, Toronto	Cesari, Giuseppe (Italian, 1568-1640) <i>Study of a Standing Male Nude</i> ; red chalk on paper, 26.1 x 14.6 cm	Marvin B. Gelber, Toronto
Bisschop, Jan de (Dutch, 1628-1671) <i>Three Studies of Classical Statuary</i> , pen and brown ink and brown wash, 8.9 x 22.0 cm	Marvin B. Gelber, Toronto	Chilone, Vincenzo (Italian, 1759-1839) <i>San Trovaso Boat-Building Yard, Venice</i> , pen and brown ink, grey and brown wash on paper, 20.8 x 28.5 cm (sheet)	Marvin B. Gelber, Toronto
Buonaccorsi, Perino (Attr. to) (Italian, 1500/1-1547) <i>Design for Part of a Ceiling</i> (recto) brown ink, grey wash and traces of chalk on wove paper, 13.7 x 20.9 cm (max.)	Marvin B. Gelber, Toronto	Corinth, Lovis (German, 1858-1925) <i>Das ABC</i> , 1917; portfolio of 25 lithographs, 45.5 x 36.4 cm	From the collection of Rose and Louis Melzack
Burgess, Walter William (British, 1749-1812) <i>Canterbury by Moonlight</i> ; pencil, crayon and sepia washes with green arabic on wove paper, 22.0 x 29.7 cm	Anonymous	Dürer, Albrecht (German, 1471-1528) <i>The Adoration of the Magi</i> , c.1580; woodcut on hand-made laid paper, 29.4 x 22.0 cm <i>Nemesis</i> , c.1502; engraving on hand-made laid paper on brown laid paper, 33.3 x 22.9 cm	Dr. and Mrs. R. Ian Hector
Callari, Carletto (Attr. to) (Italian, 1570-1596) <i>Mythological Scene</i> ; pen and brown ink and brown wash on paper, 15.9 x 36.7 cm (sheet)	Marvin B. Gelber, Toronto	Flight, Claude (British, 1881-1955) <i>Brooklands, Motor Racing</i> , c.1929; colour linocut on japon mince, 30.5 x 25.5 cm	Purchased with the generous assistance of AGO Life Members
		Fuseli, Henry (Attr. to) (Swiss, 1741-1825) <i>Adoration of the Child</i> , 1764; pen and grey ink on paper, 20.1 x 15.9 cm (sheet)	Marvin B. Gelber, Toronto
		Goltzius, Hendrik (Dutch, 1558-1617) <i>Pièta (The Lamentation of the Virgin)</i> ; engraving on hand-made laid paper, 18.9 x 13.2 cm	Dr. and Mrs. R. Ian Hector
		Keux, Henry Le (after John Martin) (British, 1787-1868) <i>The Repentance of Nineveh</i> , steel engraving on wove paper, 12.4 x 15.8 cm	Martyn Gregory, London, England
		Kollwitz, Kathe (German, 1867-1945) <i>Das Opfer</i> , 1922-23; woodcut on brown wove paper, 49.0 x 68.0 cm <i>Das Volk</i> , 1922-23; woodcut on brown wove paper, 68.1 x 48.9 cm	From the collection of Rose and Louis Melzack
		Lebedev, Vladimir (Russian, 1891-1974) <i>Railroad Worker</i> , ink and watercolour on wove paper, 23.6 x 14.6 cm <i>Red Army Soldier</i> , ink and watercolour on wove paper, 26.9 x 16.4 cm (max.)	Anonymous
		Lewis, Wyndham (British, 1884-1957) <i>Hamlet and Horatio, Gargoyles</i> , 1941; watercolour, gouache and graphite on wove paper, 45.7 x 31.7 cm	J.S. McLean Collection, by Canada Packers Inc.



Kiawak Ashoona (Canadian, b. 1933), *Shaman*, c. 1961; green stone, 38.0 x 15.0 x 7.0 cm. Gift of Samuel and Esther Sarick.



Description	Donor
Linnell, James Thomas (British, 1826-1905) <i>Welsh Landscape near Llyn Ogwen</i> , black and white chalks and charcoal on brown wove paper, 20.1 x 28.5 cm	Christopher Varley
Marchand, Jean (French, 1883-1940) <i>La Seine</i> , conte crayon on paper, 24.5 x 32.5 cm (sheet)	Marvin B. Gelber
Martin, John (British, 1789-1854) <i>The Repentance of Nineveh</i> , watercolour and body colour on wove paper, 9.2 x 13.1 cm	Anonymous
Peeters, Jozef (Belgian, 1895-1960) <i>8 Linos Mappe</i> , 1920-22; 10 linocuts on wove paper, 26.0 x 35.5 cm	Carol Sprachman
Poussin, Gaspard (Attr. to) (French, 1615-1675) <i>Landscape</i> , pen and grey ink over black chalk on paper, 20.4 x 32.4 cm	Marvin B. Gelber
Prud'hon, Pierre-Paul (French, 1758-1823) <i>Phrosine et Melidore</i> , 1797; etching on wove paper, 35.9 x 24.8 cm	Nancy Gelber and Dan Bjarnason
Puvis de Chavannes, Pierre (French, 1824-1898) <i>Woman with vase</i> , graphite on paper, 32.4 x 25.0 cm	Marvin B. Gelber, Toronto
Quarenghi, Giacomo (Italian, 1744-1817) <i>A View in Russian</i> , pen and brown ink and wash, pen and black ink and wash on paper, 12.0 x 18.3 cm (sheet)	Marvin B. Gelber, Toronto
Rabel, Daniel (French, 1578-1637) <i>L'Automne</i> , graphite, ink, watercolour on laid paper, 32.7 x 20.8 cm (max.) <i>Le Commissaire</i> ; graphite, ink, watercolour on laid paper, 32.5 x 20.9 cm (max.)	Dr. Daniel Lowe
Ricci, Giovanni Battista (Italian, 1537-1627) <i>A Scribe Writing by Lamp Light</i> , brown ink and wash and graphite on laid paper, 42.0 x 36.9 cm	Mr. and Mrs. Frank Seger
Rivera, Diego (Mexican, 1886-1957) <i>Day of the Dead</i> , watercolour, ink and pastel over charcoal on brown wove paper, 48.2 x 62.2 cm <i>Head</i> , watercolour on wove paper, 59.7 x 45.7 cm	J.S. McLean Collection, by Canada Packers Inc.
Rode, Chretien Bernard (Attr. to) (German, 1725-1797) <i>Goddess</i> , pen and brown ink over black chalk, grey wash on paper, 22.9 x 12.7 cm (sheet)	Marvin B. Gelber, Toronto
Tamayo, Rufino (Mexican, b.1899) <i>Woman in White</i> , 1938; watercolour on wove paper, 42.5 x 34.9 cm	J.S. McLean Collection, by Canada Packers Inc.
Inuit Art	
Airut, Luke (Iglooklik, b.1942) <i>Transformation Piece (Bear, Bird, Walrus, Humans)</i> , c.1972; whalebone, 50.0 x 165.0 x 140.0 cm	Mr. and Mrs. Richard M. Ivey
Kakee, Laimekee (Broughton Island, b.1937) <i>Hunter with Bear and Narwhale</i> , c.1972; whalebone, stone, antler, 115.2 x 112.0 x 45.0 cm	Mr. and Mrs. Richard M. Ivey
Kuutsiq, Mary (Baker Lake, b.1926) <i>Baker Lake Hanging</i> ; fabric, 241.2 x 101.6 cm	J.S. McLean Collection, by Canada Packers Inc.
233 Inuit sculptures including major works by Latcholassie Akesuk, Kiawak Ashoona, Henry Evaluardjuk, Panta Saila, George Tataniq, John Tiktak, Mark Tungilik, Qavarok Tunnillie and Lucy Tasseor Tutsweetok	Samuel and Esther Sarick
151 works of Inuit sculpture, including a core of early work from the 1960s by John Kavik and John Tiktak	Dr. Robert G. Williamson

Michelangelo Pistoletto (Italian, b. 1933), *Crown of Mirrors*, 1973-76; 16 mirrors and string, 120.0 x 100.0 cm (each). Purchase.

Works of Art Purchased with Special Funds

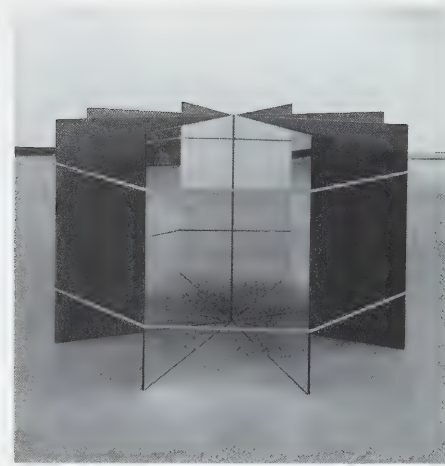
Description

Canadian Historical

Carpenter, W. (active, 1861-68) <i>The Falls of Montmorency near Quebec</i> , 1868; watercolour, gouache, graphite and scraping out on wove paper, 25.1 x 33.7 cm	Purchased with the assistance of the Government of Canada through the Cultural Property Export and Import Act
Cockburn, J.P. (1779-1847) <i>The Horseshoe Falls of Niagara</i> , 1828; watercolour, graphite and scraping out on wove paper, 31.6 x 43.3 cm	The Canadian Club Classic Fund
Edson, Aaron Allan (1846-1888) <i>A Foggy Day, Cerney</i> , 1883; watercolour, gouache, gum arabic on wove paper, 50.5 x 69.8 cm	Purchased with the assistance of the Government of Canada through the Cultural Property Export and Import Act
Hind, William George Richardson (1833-1889) <i>Foot of the Grand Rapids</i> , 1861; graphite, watercolour and scraping out on tinted ground on wove paper, 25.9 x 34.3 cm	The Canadian Club Classic Fund
Hopkins, F.A. (1838-1918) <i>Parliament Buildings, Ottawa</i> , 1867; graphite, watercolour, gouache, and oil on wove paper, 36.2 x 55.3 cm <i>Relics of the Primaevial Forest, Canada</i> , 1885; oil on canvas, 81.5 x 127.9 cm	The Canadian Club Classic Fund, purchased with the assistance of the Government of Canada through the Cultural Property Export and Import Act Purchased with the assistance of the Government of Canada through the Cultural Property Export and Import Act

Contemporary Canadian

Arden, Roy (b.1957) <i>Rupture</i> , 1985; 9 matted diptychs, each consisting of 1 Cibachrome and 1 black and white silver gelatin print on paper, 68.6 x 40.5 cm (each)	Peggy Lownsbrough Fund
Massey, John (b.1950) <i>Black Eye</i> , 1988-89; photolithograph and screenprint on wove paper, 72.5 x 66.4 cm (sheet) <i>Compound Eye</i> , 1988-89; offset lithograph on wove paper, 65.6 x 75.4 cm (sheet)	Peggy Lownsbrough Fund
Whiten, Colette (b.1945) <i>Gorbachev & Jaruzelski</i> , 1986; plywood, glass, fabric and embroidery thread, 160.0 x 76.2 x 29.2 cm (overall)	Peggy Lownsbrough Fund



Description

International Contemporary

Oldenburg, Claes (American, b.1929) <i>Proposed Colossal Monument for Toronto – Drainpipe</i> , 1967; graphite, watercolour and gouache on white card, 102.0 x 66.5 cm (sheet)	Purchased by the Trier-Fodor Foundation with assistance from the Klammer family
6 SMS Portfolios A Collection of Original Multiples	Trier-Fodor Foundation
Spero, Nancy (American, b.1926) <i>Sky Goddess II</i> , 1986; hand-printed collage, hand-printing on paper, 60.9 x 300.0 cm	Junior Committee Fund

Prints and Drawings

Byron, Frederick George (British, 1764-1792) <i>State of the Poll</i> , 1788; hand-coloured etching on laid paper, 25.5 x 32.7 cm (imp.)	Trier-Fodor Foundation
Corot, Jean Baptiste Camille (French, 1796-1875) <i>Le Bois de L'Ermite</i> , 1858; cliché-verre in bistre-brown on wove paper, 16.6 x 22.8 cm	The Dorothy Isabella Webb Trust in memory of Sir Edmund Walker, the first president of the Art Gallery of Ontario (1900-1924)
Flandrin, Paul (French, 1811-1902) <i>Untitled (Two men and two dogs)</i> , brown ink on wove paper, 20.8 x 34.0 cm (max.)	Trier-Fodor Foundation
Heath, Henry (British, 19th century) <i>Painting</i> , 1826; hand-coloured etching on wove paper, 22.8 x 19.0 cm (imp.)	Trier-Fodor Foundation

Description

Heath, William (British, 1795-1840) <i>A Russe</i> , c.1828; hand-coloured etching with added gum arabic on wove paper, 26.7 x 39.7 cm	Trier-Fodor Foundation
Hogarth, William (British, 1697-1764) <i>The Cockpit</i> , 1759; etching and engraving on laid paper, 31.7 x 38.4 cm (imp.) <i>Credulity, Superstition and Fanaticism</i> , 1762; etching and engraving on laid paper, 43.2 x 32.8 cm (imp.) <i>Four Prints of an Election</i> , 1755-58; 1 engraving, 3 etchings and engravings on paper <i>Industry and Idleness</i> , 12 etchings and engravings on laid paper <i>The Invasion, Pl.1: France; Pl.2: England</i> , 1756; etching on laid paper, 32.2 x 38.5 cm (imp.) (each)	Trier-Fodor Foundation
Hogarth, William (British, 1697-1764); Grignion, Charles (British, 1716-1810) <i>Garrick in the Character of Richard III</i> , 1746; engraving and stipple on laid paper, 42.0 x 52.5 cm	Trier-Fodor Foundation
Hogarth, William (British, 1697-1764); Mosley, Charles (British, c.1720-c.1770) <i>The Gate of Calais, or the Roast Beef of Old England</i> , 1749; etching and engraving on wove paper, 38.3 x 45.8 cm (imp.)	Trier-Fodor Foundation
Lane, Theodore (British, 1800-1828) <i>The Como-cal Hobby</i> , 1821; hand-coloured etching on wove paper, 27.8 x 22.8 cm (imp.)	Trier-Fodor Foundation
Lear, Edward (British, 1812-1888) <i>There was an old man on whose nose...</i> , brown ink and graphite on wove paper, 23.9 x 19.3 cm (sheet)	Trier-Fodor Foundation
John Murphy (British, 1748-1820) <i>The Perilous Situation of Major Mony</i> , 1787; mezzotint on hand-made laid paper, 54.4 x 64.6 cm	INCO Limited
Nevinson, Christopher Richard Wynne (British, 1889-1946) <i>Le Port</i> , 1919; lithograph on hand-made laid paper, 68.3 x 50.7 cm	INCO Limited
Newton, Richard (British, 1777-1798) <i>Promenade in the State Side of Newgate</i> , 1793; hand-coloured etching on laid paper, 46.7 x 72.5 cm	Trier-Fodor Foundation

Description

Sandby, Paul (British, 1725-1809) <i>An English Balloon</i> , 1784; etching and aquatint on laid paper, 23.5 x 33.2 cm	Trier-Fodor Foundation
Seymour, Robert (British, 1798-1836) <i>The Great Joss and his Playthings</i> , hand-coloured etching on wove paper, 25.0 x 35.2 cm (imp.)	Trier-Fodor Foundation
Unknown (British, 19th century) <i>John Bull's Trump</i> , 1820; hand-coloured etching on wove paper, 25.2 x 20.0 cm (imp.) <i>John Bull's Trump</i> , 1820; hand-coloured etching on wove paper, 26.0 x 18.0 cm (imp.)	Trier-Fodor Foundation
Unknown (British, 19th century) <i>Rare Favourite Birds</i> , 1829; hand-coloured etching on wove paper, 25.5 x 35.7 cm	Trier-Fodor Foundation
Unknown (after Robert Dighton) (British) <i>Death and Life Contrasted – or, An Essay on Man</i> , 1794; hand-coloured etching on paper, 34.6 x 24.7 cm (sheet) <i>Life and Death Contrasted – or, An Essay on Woman</i> , 1794; hand-coloured etching on paper, 35.0 x 24.7 cm (sheet)	Trier-Fodor Foundation
Vowles, S. (British, 19th century) <i>Caroline</i> , 1820; hand-coloured etching on wove paper, 43.5 x 28.0 cm <i>Head and Brains!!</i> , 1820; hand-coloured etching on wove paper, 40.5 x 27.2 cm	Trier-Fodor Foundation

Inuit

Tiktak, John (Rankin Inlet, 1916-1981) <i>Owl Man</i> , 1967; black stone, 27.0 x 14.5 x 12.0 cm	Purchased with the assistance of the Government of Canada through the Cultural Property Export and Import Act, and the Joan Chalmers Inuit Art Purchase Fund
56 Inuit sculptures	Purchased with assistance from the Volunteer Committee Fund

**Works of Art Purchased with the
Proceeds of the Annual Giving
Fund and the Art Gallery of
Ontario Foundation**

Description

Canadian Historical

Borenstein, Sam (1908-1969)

Drawing of Heimlich, 1944; graphite,
chalks and stump on paper,
43.0 x 35.4 cm (sheet)

Frances Loring, 1965; coloured chalks
on prepared board, 70.9 x 55.7 cm
(sheet)

Duncan, Alma (b.1917)

Man Drilling, Boiler Shop, 1943, black
chalk on wove paper, 50.6 x 66.2 cm
(sheet)

Old Pipeline to Tanker, 1944; charcoal
and black chalk on wove paper,
51.1 x 66.0 cm (sheet)

Self-Portrait with Blue Handkerchief,
1941, oil over egg tempera emulsion on
linen, 63.5 x 50.9 cm

Forbes, Elizabeth Adela (1859-1912)

The Pigeons, c.1883; drypoint on laid
paper, 33.4 x 21.4 cm (max.)

Harris, Lawren Stewart (1885-1970)

*Autumn Forest with Glaciated Bedrock,
Georgian Bay (Decorative Landscape)*,
c.1914; oil on canvas, 128.0 x 182.0 cm
(triptych)

Jones, Jacobine (1897-1976)

The Pulling Horse, 1927; painted plaster
on painted wooden base,
28.9 x 32.8 x 13.1 cm (including base)

Varley, Frederick Horsman (1881-1969)

*Portrait Group (Mrs. R.A. Daly and her
sons, Dick and Tom)*, 1924-25; oil on
canvas, 87.0 x 102.0 cm (unframed)

Contemporary Canadian

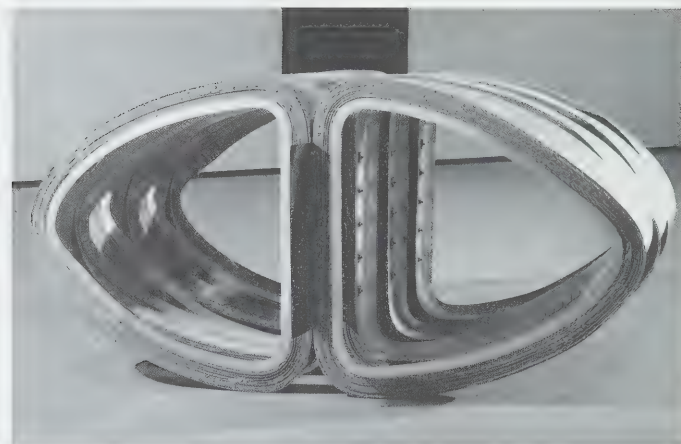
Fones, Robert (b.1949)

Three G's, 1989; black and white
photographs on aluminum cut-outs
(installation)

General Idea (formed 1968)

Pilot, videotape
Shut the Fuck Up, videotape
Test Tube, videotape

Richard Deacon (British, b. 1949), *Turning a
blind eye again*, 1988; laminated hardboard,
plywood, aluminum and mild steel with rivets
and screws, 138.0 x 201.0 x 289.0 cm. Purchase.



Description

Lebrecht, Gordon (b.1948)

The Everyday Use of the Word, 1989;
mixed media (installation)

Poldaas, Jaan Aare (b.1948)

Axiom of Appearance, 1989; oil on
canvas, linen and polyester (dacron) on
plywood, 284.4 x 226.0 cm

Poulin, Roland (b.1940)

Le temps ralenti (à Helene), 1987;
painted wood, 127.0 x 101.6 x 400.0 cm

Sherman, Tom (b.1947)

TVideo, 3 videotapes (1", ¾" and vhs)

Steele, Lisa; Tomczak, Kim (b.1947; 1952)

Private Eyes, 1987; colour film, 18 min.

See Evil, 1985; colour film, 28 min.

White Dawn, 1988; colour film, 9 min.
(English and French)

Working the Double Shift, 1984; colour
film, 18.30 min.

Steele, Lisa (b.1947)

Some Call It Bad Luck, 1982; colour
film, 47 min.

Tomczak, Kim (b.1952)

A Demonstration of the Fear of Pain,
1980; colour film, 14 min.

100 Years of Aggression, 1979; colour
film, 19 min.

Paradise Lost, 1981; colour film, 21 min.

Wall, Jeff (b.1946)

The Goat, 1989; Cibachrome
transparency, fluorescent light, display
case, 229.0 x 309.0 cm

George Platt Lynes (American, 1907-1955),
Portrait of Yves Tanguy, c.1938; silver/gelatin print
 on wove photographic paper, 25.2 x 20.3 cm.
 Purchase.

Description

Wiitasalo, Shirley (b.1949)
Green Mirror with Sculpture, 1986; oil
 on canvas, 152.4 x 213.4 cm

Twentieth Century

Dobson, Frank (British, 1883-1963)
Reclining Woman, c.1930-35; terracotta,
 17.8 x 40.6 x 21.6 cm
*Semi Horizontal Nude: Crossed over
 Leg*, sanguine on wove paper,
 46.7 x 35.9 cm (max.)

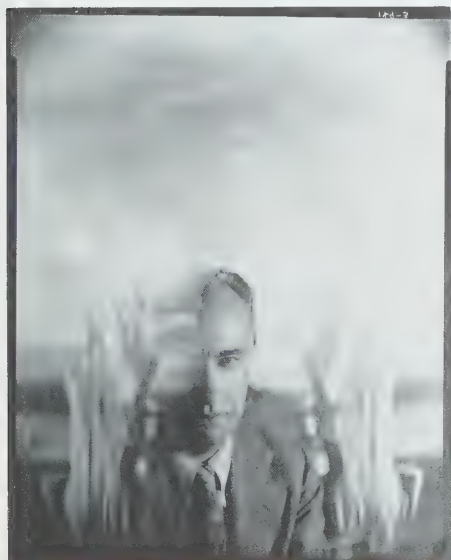
Lynes, George Platt (American, 1907-1955)
Portrait of Yves Tanguy, c.1938; silver/
 gelatin print on wove photographic
 paper, 25.2 x 20.3 cm

Newman, Arnold (American, b.1918)
Portrait of Jacques Lipchitz, c.1950;
 vintage silver print, 19.7 x 24.0 cm

European Painting and Sculpture

Soldani-Benzi, Massimiliano (Italian,
 1656-1740)
Apollo; bronze, 32.5 x 17.5 x 8.0 cm
Satyr; wax, 26.5 x 15.0 x 9.0

Purchased from the Collection of
 Margaret and Ian Ross



Massimiliano Soldani-Benzi (Italian, 1656-1740),
Apollo; bronze, 32.5 x 17.5 x 8.0 cm. Purchase.



Description

International Contemporary

Boto, Marta Segunda (Argentinian, b.1925)
Plus Holocoidal, metal, foil, plexiglass,
 electric motor, lightbulb;
 44.0 x 41.6 x 22.5 cm

Self, Colin (British, b.1941)
Power and Beauty No. 1, screenprint on
 paper, 67.5 x 94.3 cm (sheet)

Davie, Alan (Scottish, b.1920)
Ghost of a Chance III, 1966; lithograph
 on paper

Deacon, Richard (British, b.1949)
Turning a blind eye again, 1988;
 laminated hardboard, plywood,
 aluminum and mild steel with rivets and
 screws, 138.0 x 201.0 x 289.0 cm

Giovanni Domenico Tiepolo (Italian, 1727-1804),
Satyr and Satyresses in a Landscape; iron-gall
 ink and brown and grey washes on very thin
 hand-made laid paper, 17.5 x 27.6 cm. Purchase.



Description

- Dine, Jim (American, b.1935)
Toolbox No.9, screenprint and collage
 acetate, 60.5 x 47.7 cm (sheet)
- Hauer, Erwin (American, 20th century)
Scorpio I, 1972; stainless steel strips,
 brushed finish, 28.5 x 35.5 x 29.0 cm
- Jones, Allen (British, 1937)
A New Perspective on Floors V, 1966;
 lithograph on paper, 76.2 x 56.5 cm
- Parc, Julio Le
Relief #2; serigraph, plexiglass, stainless
 steel, 40.8 x 40.8 x 4.0 cm
- Pistoletto, Michelangelo (Italian, b.1933)
Crown of Mirrors, 1973-76; 16 mirrors
 and string, 120.0 x 100.0 cm (each)

Description

- Twisted Uneven Parallelepiped*, 1985;
 anonymous material,
 300.0 x 200.0 x 80.0 cm
- Schoffer, Nicholas (Hungarian, b.1912)
Mini Sculpture I; stainless steel, electric
 motor, 19.5 x 20.0 x 22.5 cm
- Scott, William (Scottish, b.1913)
Odeon Suite II Clover, 1966; lithograph
 on paper, 63.4 x 76.8 cm (sheet)
- Sobrinho
Hexagone P, polished stainless steel,
 38.2 x 50.3 x 50.3 cm
- Soto, Jesus Raphael (Bolivian, b.1923)
La Boite, 1967; plexiglass, blue, white
 and black ink, 34.6 x 34.4 x 10.0 cm

Description

Prints and Drawings

Anquetin, Louis (French, 1861-1932)
Head of a Woman, black wash on wove paper, 24.4 x 20.2 cm (sheet)

Dooren, Edmond van (Belgian, b.1896)
Various titles; 8 linocuts on laid paper

Dulac, Charles-Marie (French, 1865-1898)
Paysage, 1893; coloured pencils and white gouache on laid paper, 31.0 x 47.5 cm
Paysage, 1893; lithograph on wove paper, 31.5 x 48.3 cm

Flouquet, Pierre Louis (Belgian, 1900-1967)
Untitled, 1922; 9 linocuts on wove paper

Gainsborough, Thomas (British, 1727-1788)
Wooded Landscape with Two Country Carts and Figures, 1779-80; soft-ground etching on cream wove paper, 29.9 x 39.4 cm

Gleyre, Marc Charles Gabriel (French, 1806-1874)
Head of Omphale, graphite and stump on laid paper, 23.3 x 17.2 cm (sheet)

Guerin, Pierre Narcisse (French, 1774-1833)
Clytemnestra hesitates before killing the sleeping Agamemnon while her accomplice Egistus urges her on; pen, wash and crayon on paper, 27.0 x 21.0 cm
Le Vigilant; lithograph on wove paper, 36.1 x 27.6 cm (max.)
Qui trop embrasse, mal etreint, lithograph on wove paper, 36.9 x 27.7 cm (max.)

Landeck, Armin (American, b.1905)
Pop's Tavern, 1934; etching, aquatint and drypoint on heavy white wove paper, 23.6 x 35.0 cm (sheet)

Description

Larionov, Mikhail (Russian, 1881-1964)
Untitled, 1912; lithograph on wove paper, 14.3 x 9.3 cm

Larionov, Ivan (Russian, 1884-1920)
Self-Portrait, 1912; lithograph on wove paper, 14.3 x 9.3 cm

Lewis, Martin (American, 1881-1962)
Bedford Street Gang, 1936; etching and drypoint on hand-made laid paper, 29.5 x 43.0 cm (sheet)

Lipchitz, Jacques (Lithuanian, 1891-1973)
Le chemin de l'exile, 1944; etching and aquatint on wove paper, 48.0 x 31.5 cm (sheet)

Melzer, Moriz (German, 1877-1966)
Untitled, c.1919; linocut on laid paper, 32.2 x 27.0 cm

Senefelder, Alois (German, 1771-1834)
Collection de plusieurs essais en dessin et gravures, 1819; 18 lithographs on wove paper

Tiepolo, Giovanni Domenico (Italian, 1727-1804)
Satyrs and Satyresses in a Landscape; iron-gall ink and brown and grey washes on very thin hand-made laid paper, 17.5 x 27.6 cm (sheet)

Wengenroth, Stow (American, 1906-1978)
New York Nocturne, 1945; lithograph on paper, 25.3 x 43.2 cm

Whistler, James McNeill (American, 1834-1903)
The Model Resting, 1870; etching and drypoint on Japanese paper, 20.7 x 13.1 cm (imp.)

Wood, Grant (American, 1892-1942)
February, 1940; lithograph on wove paper, 22.5 x 29.8 cm

Exhibitions 1989/90

Boris Anisfeld "Fantast-Mystic": Twelve Russian Paintings from the Collection of Joey and Toby Tanenbaum, curated by David McTavish, curator of European painting and sculpture, AGO; catalogue written by Roger J. Mesley, professor of Art History, Carleton University, Ottawa
1 April–21 May 1989

18th-Century Drawings from the Civiche Raccolte d'Arte del Castello Sforzesco, Milan, presented by the Italian Cultural Institute in collaboration with the AGO and the Civiche Raccolte d'Arte del Castello Sforzesco, Milan
8 April–11 June 1989

Richard Deacon, organized and circulated by the Carnegie Museum of Art, Pittsburgh
8 April–4 June 1989

Selections from the Klammer Family Gift of Inuit Art, curated by Norman Zepp, curator of Inuit art, AGO
8 April–4 June 1989

The Everyday Use of the Word, curated by Philip Monk, curator of Canadian contemporary art, AGO
15 April–30 July 1989

Recent Acquisitions from the 16th to the 20th Century in Prints & Drawings, curated by Dr. Katharine Lochnan, curator of prints and drawings, AGO
27 May–3 July 1989

International Contemporary Art: Recent Acquisitions and Promised Gifts, curated by Dr. Roald Nasgaard, chief curator, AGO
20 June–13 August 1989

Mother and Child: Selections from the Inuit Collection of the Art Gallery of Ontario, curated by Norman Zepp, curator of Inuit art, AGO
20 June–22 September 1989

Images of the French Revolution, organized and circulated by the Musée du Québec, Québec City
14 July–10 September 1989

Face à Face: French and English Caricatures of the French Revolution and Its Aftermath, curated by Andrea Joyce, guest curator of prints and drawings, AGO; catalogue written by James A. Leith and Andrea Joyce
14 July–10 September 1989

Perspective 89: Roy Arden and Dominique Blain, curated and catalogue written by Michèle Thériault, assistant curator of Canadian contemporary art, AGO
16 September–12 November 1989

Photographs by Charles Macnamara and M.O. Hammond: Pictorial Expressions in Landscape and Portrait, curated and catalogue written by Maia-Mari Sutnik, coordinator of Photographic Services, AGO
16 September–22 October 1989

Ulrike Rosenbach: Video, Performance, Installation 1972-1989, organized by the Art Gallery of York University in conjunction with the AGO
20 September–12 November 1989

Flights of Fancy: Kenojuak Ashevak, Lucy Qinnuayuak, Pitloosie Saila, curated by Norman Zepp, curator of Inuit art, AGO
23 September–19 November 1989

Painting on Paper, organized by the Institute for Foreign Cultural Relations, Stuttgart, and circulated by the Goethe Institute, Toronto
30 September–12 November 1989

Permeable Border: Art of Canada and the United States 1920-1940, curated and catalogue written by Christine Boyanoski, assistant curator of Canadian historical art, AGO
28 October 1989–7 January 1990

4 hours and 38 minutes: Videotapes by Lisa Steele and Kim Tomczak, curated by Philip Monk, curator of Canadian contemporary art, AGO; catalogue written by Philip Monk and Dot Tuer
10 November 1989–14 January 1990

Walter Trier: A Celebration of Toys, curated by Brenda Rix, guest curator of prints and drawings, AGO
25 November 1989–14 January 1990

Jacques Lipchitz: A Life in Sculpture, curated and catalogue written by Alan Wilkinson, curator of twentieth century art, AGO
15 December 1989–11 March 1990

Ross Bleckner, organized and circulated by the Milwaukee Art Museum
9 February–1 April 1990

Frederick H. Evans: "The Desired Haven", organized and circulated by the Yale Center for British Art, New Haven, Connecticut
17 February–15 April 1990

Lost Heritage Regained: Works of Art Repatriated with the Assistance of the Government of Canada's Cultural Property Program, curated by Dr. Katharine Lochnan, curator of prints and drawings, AGO, and Dennis Reid, curator of Canadian historical art, AGO
26 January–22 April 1990

List of Programs Circulated by Extension Services April 1, 1989–March 31, 1990

Travelling Exhibitions

Boris Anisfeld, "Fantast-Mystic": Twelve Russian Paintings from the Collection of Joey and Toby Tanenbaum
Laurentian University Museum and Arts Centre, Sudbury
Art Gallery St. Thomas-Elgin

The Dada Period in Cologne: Selections from the Fick-Eggert Collection
Rodman Hall Arts Centre, St. Catharines
Macdonald Stewart Art Centre, Guelph
Winnipeg Art Gallery

Face à Face: French and English Caricatures of the French Revolution and Its Aftermath
Winnipeg Art Gallery

For the Record: Ontario Women Graduates in Architecture 1920-1960
Wellington County Museum and Archives, Fergus

French Printmaking of the Eighteenth Century
Thunder Bay Art Gallery

The Group of Seven: Selected Watercolours, Drawings, and Prints from the Collection of the Art Gallery of Ontario
Art Gallery St. Thomas-Elgin
Thames Art Gallery, Chatham
Art Gallery of Northumberland, Cobourg
Rodman Hall Arts Centre, St. Catharines

Henry Moore's Animals: Prints from the Permanent Collection of the Art Gallery of Ontario
The Art Gallery of Peterborough
Whitby Arts Incorporated, The Station Gallery

The 1950s: Works on Paper
Rodman Hall Arts Centre, St. Catharines
The Library & Gallery, Cambridge

Paterson Ewen: Phenomena–Paintings 1971-1987
Montreal Museum of Fine Arts
Glenbow-Alberta Institute, Calgary

Printmaking in Nineteenth-Century France: The Touche Ross Gift to the Art Gallery of Ontario
Art Gallery of Nova Scotia, Halifax
Montreal Museum of Fine Arts

Ron Martin 1971-1981: A Fraser Elliott Foundation Canadian Contemporary Exhibition
Vancouver Art Gallery
National Gallery of Canada, Ottawa

Signs: An Exhibition of Critical Photography
Macdonald Stewart Art Centre, Guelph

Spirit in the Landscape
Dunlop Art Gallery, Regina
Anthology Film Archives, New York City

Staffage to Centre Stage: The Figure in Canadian Art A Selection of Recently Acquired Works on Paper from the Canadian Historical Collection of the Art Gallery of Ontario
Tom Thomson Memorial Art Gallery, Owen Sound
Art Gallery of Windsor
Thames Art Gallery, Chatham
Glendon Gallery, Toronto
Rodman Hall Arts Centre, St. Catharines

The Victorian Cult of Beauty: From the collections of the Art Gallery of Ontario and the University of Toronto
Laurentian University Museum and Arts Centre, Sudbury
Thunder Bay Art Gallery
Whitby Arts Incorporated, The Station Gallery

Financial Statements

Management Responsibilities

The Board of Trustees, which is responsible for, among other things, the financial statements of the Gallery, delegates to management the responsibility for the preparation of the financial statements. Responsibility for their review is that of the Audit Committee. Each year the Trustees of the Gallery appoint independent auditors to examine and report directly to them on the financial statements. The financial statements were prepared by management in accordance with generally accepted accounting principles, which were consistently applied. Management maintains a system of internal accounting controls to ensure that transactions are accurately recorded on a timely basis, are properly approved and result in reliable financial statements. There are limits inherent in all systems based on the recognition that the cost of such systems should not exceed the benefits to be derived. Management believes its system provides the appropriate balance in this respect.

The Gallery's Audit Committee is appointed by the Board of Trustees annually and is comprised of three non-management individuals. The committee meets with management and with the independent auditors (who have free access to the Audit Committee) to satisfy itself that each group is properly discharging its responsibilities and to review the financial statements and the independent auditors' report. The Audit Committee reports its findings to the Board of Trustees for its consideration in approving the financial statements for issuance to the Members of the Gallery.

W.J. Withrow
Director

(See Notes to Financial Statements)

Auditors' Report

To the Trustees of the Art Gallery of Ontario:

We have examined the balance sheet of the Art Gallery of Ontario (the Gallery) as at March 31, 1990 and the statement of financial activities for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests and other procedures as we considered necessary in the circumstances.

In our opinion, these financial statements present fairly the financial position of the Gallery as at March 31, 1990 and the results of its financial activities for the year then ended in accordance with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

The logo for Ernst & Young, featuring the company name in a stylized, handwritten-style script.

Chartered Accountants

Toronto, Canada
May 31, 1990

On behalf of the Board:
Trustee – Mr. Keith C. Hendrick
Trustee – Dr. Robert A. Bandeen

Balance Sheet

Year ended March 31, 1990
(With comparative figures for 1989)
(in thousands of dollars)

Art Gallery of Ontario
(Incorporated under the laws of Ontario as a
Corporation without share capital)

	General Funds			Capital Funds				Total	
	Operating	Dining Services	Book Shop	Acquisitions	Special Exhibitions	Volunteer Activities	Building	1990	1989
Assets									
Cash and short-term deposits	\$ 534	\$282	\$298	\$ 574		\$321	\$ 859	\$ 2,868	\$ 1,787
Marketable securities (Note 3)	190			491	1,714	963	18,224	21,582	20,757
Grants and accounts receivable	755	58	13	16		89	425	1,356	1,287
Interfund receivable (payable)	(136)	(220)	(126)	711	45	(781)	507		
Inventory		22	262			175		459	533
Works of art, at nominal value				1				1	1
Fixed assets, at nominal value							1	1	1
	<u>\$1,343</u>	<u>\$142</u>	<u>\$447</u>	<u>\$1,793</u>	<u>\$1,759</u>	<u>\$767</u>	<u>\$20,016</u>	<u>\$26,267</u>	<u>\$24,366</u>
Liabilities and Fund Balances									
Liabilities:									
Accounts payable and accrued liabilities	\$1,111	\$ 75	\$ 48	\$ 22	\$ 2	\$256	\$ 1,478	\$ 2,992	\$ 2,031
Deferred revenue									
– Stage III expansion (Notes 2 and 9)							15,669	15,669	15,777
– Other programs	452					11	460	923	429
	<u>1,563</u>	<u>75</u>	<u>48</u>	<u>22</u>	<u>2</u>	<u>267</u>	<u>17,607</u>	<u>19,584</u>	<u>18,237</u>
Fund balances:									
General	(220)	67	399					246	413
Volunteer (Note 9(b))						500	1,109	1,609	1,398
Acquisition				1,771				1,771	1,739
Special exhibitions (Note 5)					1,757			1,757	1,689
Expansion and repair The Grange							1,098	1,098	713
							202	202	177
	<u>(220)</u>	<u>67</u>	<u>399</u>	<u>1,771</u>	<u>1,757</u>	<u>500</u>	<u>2,409</u>	<u>6,683</u>	<u>6,129</u>
	<u>\$1,343</u>	<u>\$142</u>	<u>\$447</u>	<u>\$1,793</u>	<u>\$1,759</u>	<u>\$767</u>	<u>\$20,016</u>	<u>\$26,267</u>	<u>\$24,366</u>

(See Notes to Financial Statements)

Statement of Financial Activities

Year ended March 31, 1990
(With comparative figures for 1989)
(in thousands of dollars)

Art Gallery of Ontario

	General Funds			Capital Funds				Total	
	Operating	Dining Services	Book Shop	Acquisitions	Special Exhibitions	Volunteer Activities	Building	1990	1989
Revenue									
Grants (Note 10)									
Government of Ontario	\$ 8,569						\$ 492	\$ 9,061	\$ 7,987
Government of Canada	470			168				638	463
Metropolitan Toronto	531							531	506
Gifted Works of Art				13,118				13,118	6,973
Donations, bequests and investment income, net of losses (Note 3)	819			444	170	129	152	1,714	1,827
Annual membership fees	654							654	743
Other fees, admissions, and miscellaneous revenue	1,021	1,050	838	2		2,489		5,400	5,328
The Art Gallery of Ontario Foundation (Note 2)	86			572				658	700
Stage III Expansion (Note 9)							6,992	6,992	2,569
Total	12,150	1,050	838	14,304	170	2,618	7,636	38,766	27,096
Expenditures									
Stage III Expansion (Note 9)							6,992	6,992	2,569
Administration, maintenance & security	5,448	618	282	124	2	767	4	7,245	5,891
Curatorial, extension, exhib.	4,516							4,516	4,440
Education	1,416							1,416	1,330
Membership	433							433	364
Marketing and promotion	784							784	699
Cost of goods sold		321	522			1,077		1,920	2,229
Accession of art for collection (Note 1(e))									
Gifted				13,118				13,118	6,973
Purchased				1,558				1,558	1,277
Building costs							230	230	450
Total	12,597	939	804	14,800	2	1,844	7,226	38,212	26,222
Excess (deficiency) of revenue over expenditures for the year	(447)	111	34	(496)	168	774	410	554	874
Transfers between funds	375	(185)	(55)	528	(100)	(1,022)	459		
Net increase (decrease) in fund balances	(72)	(74)	(21)	32	68	(248)	869	554	874
Fund balances, beginning of year	(148)	141	420	1,739	1,689	748	1,540	6,129	5,255
Fund balances, end of year	\$ (220)	\$ 67	\$399	\$ 1,771	\$1,757	\$ 500	\$2,409	\$ 6,683	\$ 6,129

(See Notes to Financial Statements)

Notes to Financial Statements

March 31, 1990

1.

Summary of significant accounting policies

The financial statements of the Art Gallery of Ontario (the Gallery) have been prepared in accordance with generally accepted accounting principles applied on a basis consistent with that of the preceding year. The significant accounting policies are summarized below:

(a) Fund Accounting

The accounts of the Gallery are maintained in accordance with the principles of fund accounting by which resources for various purposes are classified for accounting and reporting purposes into funds that are in accordance with activities or objectives as specified by the donors or in accordance with the directions issued by the Board of Trustees. Transfers between the funds are made when approved. For financial reporting purposes, there are two groups of funds:

(i) The general funds include the day-to-day operating transactions of the Gallery's activities.

(ii) The capital funds are comprised of funds which are not available to meet operating expenditures. The Acquisition Fund is primarily for the purchase of art and includes, at a nominal value of one thousand dollars, the Gallery's collection of works of art which have been donated to the Gallery or purchased by it. The Special Exhibitions

Fund includes endowments and a grant from the Province of Ontario that are designated for special exhibitions (see Note 5). The Volunteer Activities Fund (including Art Rental and Sales Gallery, Impulse Shop, Jewellery Shop, Reproduction Shop, and other activities) is operated by the Volunteer Committee and is primarily for the purchase of art or other items of a capital nature. The Building Fund includes amounts that are designated to finance expansion and major repairs to the Gallery's facilities, including the Stage III Expansion.

(b) Basis of Financial Statements

The statement of financial activities shows the funds received by, disbursed by or transferred between the various Gallery funds in the current reporting year. It does not present the results of operations or the net income or loss for the year as would a commercial statement of profit and loss.

(c) Marketable Securities

Marketable securities are carried at the lower of cost and market.

(d) Inventory

Inventories of goods held for resale are valued at the lower of cost and net realizable value.

(e) Works of art

In conformity with accounting policies generally followed by art museums, the value of works of art has been excluded from the balance sheet

except for a nominal value of one thousand dollars. The value of art acquired by gift during the year is included in the statement of financial activities as revenue at appraised value as determined by independent appraisers. Purchased art is included in the statement of financial activities at cost and, together with gifted art acquired during the year, is shown as accession of art for collection.

(f) Fixed assets

Fixed assets are accounted for as expenditures in the period they are acquired except for a nominal amount of one thousand dollars included in the balance sheet. Accordingly, no depreciation is recorded in the accounts.

(g) Grants, donations and bequests

Grants, donations and bequests are included in the statement of financial activities in the year in which the designated program is carried out.

Funds received prior to the year in which the designated program is to be carried out are recorded in the balance sheet as deferred revenue.

(h) Appropriations

The Trustees may appropriate funds to be used for operations and capital costs in a future fiscal period, at which future time the appropriations are reversed and the costs are recorded in the accounts of the Gallery.

(i) Pledges

Pledges are not recorded as revenue until the pledged donations are received by the Gallery.

(j) Donated Services

The value of volunteer and other services donated to the Gallery is not recorded in the financial statements.

(k) Membership Fees

Annual membership fees are included in revenue as received.

2.

The Art Gallery of Ontario Foundation

The Art Gallery of Ontario Foundation (the "Foundation") is incorporated under the laws of Ontario as a separate corporation without share capital and receives and manages the endowment funds of the Gallery. The accounts of the Foundation are not included in the accompanying financial statements. Funds from the Foundation are given to the Gallery when approved by the Board of Trustees of the Foundation.

During the year, the Foundation contributed \$86,000 and \$572,000, respectively, to the Operating and Acquisition Funds of the Gallery. In addition, the Foundation contributed \$1,302,000 to the Stage III campaign.

3.

Marketable Securities

Marketable securities, which consist of stocks, bonds, short-term notes and government treasury bills, have an aggregate market value of \$21,582,000 at March 31, 1990 (1989 – \$20,757,000), which includes \$18,277,000 of funds raised for Stage III. Investment income, including realized gains and losses, for the year amounted to \$2,594,000 of which \$1,975,000 is included in Stage III (see Note 9) (1989 – \$1,459,000). Unrealized losses at March 31, 1990 were \$342,000 (1989 – unrealized gains of \$51,000).

4.

Pension Plan

The Gallery maintains a pension plan which covers substantially all of its employees. The plan provides retirees with pension benefits based on either length of service and last five years of earnings or previous contributions. Actuarial reports were prepared as of January 1, 1989 based on management's best estimates of employee compensation levels, turnover, retirement rates, mortality, inflation and investment returns. Based on these estimates, the present value of the accrued pension benefits is approximately \$3,929,000 and the net assets available to provide these benefits is approximately \$4,964,000. Pension expense for the year was \$64,000.

5.

Special Exhibitions Fund

In 1986 the Province of Ontario granted the Gallery \$1,500,000 for ongoing special exhibition support. The Gallery is required to preserve the principal amount for a period of 10 years (to 1996). The purpose of the grant is to provide, through income earned on the principal amount, support for special exhibitions. If the annual allocations from the earnings exceed the actual earnings, the resulting principal reduction must be restored within three years.

6.

Income Tax

The Gallery is a registered non-profit organization under the Income Tax Act and is exempt from income tax.

7.

Comparative Figures

Certain of the comparative figures for 1989 have been reclassified to conform with the presentation adopted for 1990.

8.

Statement of Changes in Financial Position

A statement of changes in financial position is not presented as it would not provide additional meaningful information.

(Notes continued)

9.

Stage III Expansion

(a) The Gallery is currently proceeding with the Stage III building program. The Board of Trustees has approved a construction cost of \$39 million. To date, actual costs are exceeding forecasts. Following is a summary of project receipts and expenditures to March 31, 1990:

(in thousands of dollars)			
	Cumulative to March 31, 1989	Current Year	Cumulative to March 31, 1990
Receipts			
Government of Canada grants	\$ 8,000		\$ 8,000
Province of Ontario grants	8,000		8,000
Donations	2,608	3,607	6,215
Investment income, net	597	1,975	2,572
Art Gallery of Ontario Foundation		1,302	1,302
Total	<u>19,205</u>	<u>6,884</u>	<u>26,089</u>
Expenditures (i)	<u>3,428</u>	<u>6,992</u>	<u>10,420</u>
Deferred revenue, being the excess of receipts over expenditures	<u>\$15,777</u>	<u>(\$ 108)</u>	<u>\$15,669</u>

(i) Revenue is recorded in the statement of financial activities in an amount equal to actual expenditures incurred in the current period. The balance of the excess of receipts over expenditures is included in the balance sheet as deferred revenue to be applied against expenditures incurred in future periods.

(b) In 1987, the Volunteer Committee established a goal of raising \$1.5 million for the Stage III expansion. To March 31, 1990, a total of \$1,109,000 (1989 – \$650,000) has been contributed to the building fund for this purpose. The current year's contribution of \$459,000 is included in the statement of financial activities as a transfer to the building fund.

(c) At March 31, 1990, pledges, received from the private sector toward the Stage III Expansion project, amount to approximately \$13.6 million. In addition, the Municipality of Metropolitan Toronto has committed \$4 million to this project. These are not recorded in the financial statements.

10.

Grants

Details of Grant Revenue are as follows:

	1990	1989
Government of Ontario		
Operating:		
Base Operating	\$ 7,866,000	\$7,603,000
Program Stabilization Grant	510,000	
Miscellaneous Programs	80,000	
Outreach Ontario	66,000	40,000
French Language Services		18,000
Marketing Initiatives and Programming	33,000	
Experience (training)	14,000	18,000
	<u>\$ 8,569,000</u>	<u>\$7,679,000</u>
Building:		
Capital Building Repairs	492,000	308,000
Total Government of Ontario	<u>\$ 9,061,000</u>	<u>\$7,987,000</u>
Government of Canada		
Operating:		
Department of Communications:		
Core Funding	\$ 214,000	\$ 214,000
Other Programs	42,000	
Canada Council	214,000	224,000
Miscellaneous Programs		4,000
	<u>\$ 470,000</u>	<u>\$ 442,000</u>
Acquisition:		
Department of Communications	\$ 168,000	\$ 21,000
Total Government of Canada	<u>\$ 638,000</u>	<u>\$ 463,000</u>
Metropolitan Toronto		
Operating:	<u>\$ 531,000</u>	<u>\$ 506,000</u>
Total Grants	<u>\$10,230,000</u>	<u>\$8,956,000</u>

Spring Hurlbut installation, *Vinculum*, Artcite Inc., Windsor, September 1989–May 1990.
Photo: Barrie Jones.

CONTACT Exhibitions

Carole Condé and Karl Beveridge: Standing Up
Definitely Superior, Thunder Bay
Oakville Galleries, Gairloch Gallery

Edward S. Curtis: Photographs of Indians
Thunder Bay Art Gallery

Picasso: Faunes et flore d'Antibes
Inverarden Regency Cottage Museum, Cornwall
Aurora Public Library
Belleville Public Library Gallery

Purloined Portraits
McMaster University Art Gallery, Hamilton

Will Ogilvie: Watercolours and Drawings
Timmins Museum: National Exhibition Centre,
South Porcupine
Tom Thomson Memorial Art Gallery, Owen Sound

Speakers Service

Cornelius Krieghoff: Painter of People and Places
Oakville Historical Society

The Dada Period in Cologne: Selections from the Fick-Eggert Collection
Macdonald Stewart Art Centre, Guelph

French Printmaking of the Eighteenth Century
Thunder Bay Art Gallery

The Group of Seven: Selected Watercolours, Drawings, and Prints from the Collection of the Art Gallery of Ontario
Thames Art Gallery, Chatham
Art Gallery of Northumberland, Cobourg

The 1950s: Works on Paper
The Library & Gallery, Cambridge

Portraiture—with Special Reference to J.S. Sargent and Augustus John
Art Gallery of Northumberland, Cobourg

Staffage to Centre Stage: The Figure in Canadian Art
Tom Thomson Memorial Art Gallery, Owen Sound
Thames Art Gallery, Chatham

The Victorian Cult of Beauty
Thunder Bay Art Gallery
Whitby Arts Incorporated, The Station Gallery

"Artists with Their Work" Programs

Peter Dykhuis and Shirley Yanover: Additive Sculpture
The Library & Gallery, Cambridge

Stephen Andrews: Drawing
London Regional Art and Historical Museums

Sylvie Bélanger: Installation
The Art Gallery of Peterborough



Tom Benner: Sculpture
Sarnia Public Library and Art Gallery

Jane Buyers: Sculpture
White Water Gallery, North Bay

Marc De Guerre: Painting
Artcite Inc., Windsor

Sarindar Dhaliwal: Painting
Laurentian University Museum and Arts Centre, Sudbury
Whitby Arts Incorporated, The Station Gallery

Jennifer Dickson: Graphics
The Lindsay Gallery

Andy Fabo: Painting
Gallery 101 Artists' Centre d'artistes, Ottawa
Niagara Artists' Centre, St. Catharines

FASTWÜRMS: Installation
Oakville Galleries: Centennial Gallery
Laurentian University Museum and Arts Centre, Sudbury

Andreas Gehr: Sculpture
Thunder Bay Art Gallery

Juan Geuer: Constructions
Sarnia Public Library and Art Gallery

Mike Hoolboom: Film Screenings
Hamilton Artists' Inc.
Niagara Artists' Centre, St. Catharines

Spring Hurlbut: Installation
Artcite Inc., Windsor

Nora Hutchinson: Performance and Video Screenings
Burlington Cultural Centre

Richard Kerr: Film Screenings
Ed Video Inc., Guelph

Douglas Kirton: Painting
Tom Thomson Memorial Art Gallery, Owen Sound

Joan Krawczyk: Painting
Thames Art Gallery, Chatham
Forest City Gallery, London, Ontario

George Raab: Graphics
Art Gallery of Northumberland, Cobourg
Temiskaming Art Gallery, Haileybury
Timmins Museum: National Exhibition Centre,
South Porcupine

Lupé Rodriguez: Painting
Grimsby Public Art Gallery
Woodstock Public Art Gallery

Judith Schwarz: Sculpture
The Gallery/Stratford

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Forest City Gallery, London, Ontario

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St. Lawrence College Saint-Laurent Art Gallery,
Kingston

Akira Yoshikawa: Sculpture/Installation
Art Gallery of Algoma, Sault Ste. Marie
Kingston Artists' Association Inc.
Whitby Arts Incorporated, The Station Gallery

Outreach Ontario Festivals

Scaled to the Body (Group Exhibition with Magdalen Celestino, Dyan Marie, Irene Xanthos, Shirley Yanover and Akira Yoshikawa)
Peterborough Festival of the Arts, The Art Gallery of Peterborough

Mike Hoolboom, Annette Mangaard and Barbara Sternberg: Film Screenings
London Film Festival, Hillary Gallery, University of Western Ontario

Ron Martin: Painting
Winterlude Festival, Gallery 101 Artists' Centre d'artistes, Ottawa

Joanne Tod: Painting
Simcoe Friendship Festival, Lynnwood Arts Centre

Education Services Statistics

Adult Studio in progress.

Program Usage

Group Visits:	
Elementary Level	13,463
Young Adult Level	14,023
Studio Visits	13,013
Adult Groups	7,635
Teacher Programs	948

Total in Group Visits	49,082
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Hands On Program	5,383
Family and Community Studio	5,750
Gallery School	930
Noon Hour Film Program	1,036
Gallery Talk Participants	12,859
Special Events, Guest Lectures, Courses, Members' Programs	3,120



Elementary Level

School Visits

Ten different thematic programs were offered to students from kindergarten to grade 8. Each included a one-hour participatory orientation session followed by a one-hour tour in the galleries. Four of these programs were made available in French.

Thematic Tours of the Collection

Colour
Sculpture/Henry Moore
Landscape
Portraits and Body Language
Vines, Veins, and Vibrations
Life-times
Oh Canada
The Painted Tale
Why is that Art?
Primary Program

Support Material for Conducted Tours

Follow-Up Material:
Sculpture
Portraits and Body Language
Life Times

Pre-Visit and Follow-up Materials (in French):

Sculpture
Couleur
Terre, Ciel et Feu
Portraits et Langage Corporel

Self-Guided Materials and Publications

Looking Together in the Canadian Historical Galleries
Looking Together in the Henry Moore Sculpture Centre
(available in both French and English)
The Amazing Clue Book to the Old Master Galleries
Activity Sheets to the Canadian Historical Galleries

Programs for Teachers

Professional Development Presentations (both in-house and off-site)

Young Adult Level

High school students participated in group discussions on themes relating their curriculum to the AGO's collection and to special exhibitions. Following a brief introductory session in an orientation room, students were conducted through a 90-minute tour, where emphasis was placed on their responses to and thoughts about the works on view.

Exhibit Interpretation and Programming

Gallery Talks and Group Tours

An extensive program of daily public talks and group tours were provided in both English and French by some 35 docents whose numbers were augmented during the year by a recruitment drive for evening and weekend members.

AGO Staff Lectures, Walking Tours, and Courses

The Fake and the Forger

Art in Context

The Modern Eye

Master Prints and Drawings: New Acquisitions from the 16th to the 20th Century

Perspective 89

Photographs by Charles Macnamara and

M.O. Hammond: Pictorial Expressions in Landscape and Portrait

Permeable Border

The Splendours of the Renaissance

Lipchitz: A Life in Sculpture

Guest Lectures, Walking Tours and Panels

Ron Martin, 1971-81

Ron Martin

Fabrications

Richard Deacon

Images of the French Revolution

Claudette Hould

Shadow of the Guillotine

David Bindman

Painting on Paper

Dieter Honisch

Ulrike Rosenbach on Ulrike Rosenbach

Ulrike Rosenbach

Hot Art in a Cold Climate: Recent Icelandic Painting and Sculpture

Adalsteinn Ingolfsson



The Philip G. McCready Annual Memorial Lecture on Canadian Art: *Printmaking and the Group of Seven*
Ian Thom

Frames of Reference

Lisa Steele, Kim Tomczak, Martha Rosler, Richard Fung, Gary Kibbins

4 Hours and 38 Minutes

Lisa Steele and Kim Tomczak

Ross Bleckner on Ross Bleckner

Ross Bleckner

Performance, Theatre

Hermann Nitsch in Concert

Hermann Nitsch

The Scarlet Pimpernel

The Galerie Players

Family Programming

Hands On continued to provide family visitors with the opportunity to playfully explore art-related concepts in an imaginative environment every Sunday afternoon and daily during the summer months.

Anne Tanenbaum Gallery School

Studio Arts

Children's Studio

Summer Art Studio for Kids

Advanced Studio

Adult Studio

Masters' Studio

Studio Visits

Studio artists and education officers conduct visits three days a week, from September to May for elementary and secondary students

Special Event Studios/Artists in Residence

Special studio programs for mass audiences and visitors during seasonal and community celebrations

Exhibitions

Annual Student Exhibition

7th Annual Free Times Cafe Exhibition

"I Dreamed I Was in Picasso's Shoes..."

Advanced Studio Print Exhibition

Children's Studio Painting Exhibition

Edward P. Taylor Audio-Visual Centre

The centre offers the largest loan facility in Canada of 35mm slides (92,057), media kits (96), and vhs videotapes (185), which are available for teaching purposes to art historians, teachers, students, artists, and the public. The centre also holds the Gallery's archive slides, audiotape, videotape, and film collections

Usage and Circulating Figures

Borrowers	2,111
Slides	35,040
Videotapes	746
Media Kits	129

Estimated number of viewers: 42,220

Volunteer Activities

Executive of the Volunteer Committee

President	Sandra Matthews
Vice-President	Rayma Turner/ Bernice Smythe
Secretary	Florence Drake
Treasurer	Jean Fraser
Past President	Ann Mills
Admissions	Dorothy Keilty
Art Rental & Sales Gallery	Janet Scott
Communications	Ute Blake
Club AGO	Sandra Slosel
Education	Eve de Langley
Gallery Membership	Jane Aitken
Gallery Volunteers	Joan Timbrell
The Grange Volunteer Committee	Marjorie Thomson
The Impulse Shop	Jane McMyn
The Jewellery Shop	Nancy Hall
Junior Committee	Anne Kaye
Nominations	Ann Mills
Placement	Audrey Madden
Purchase	Laura Rosenberg
The Reproduction Shop	Ruth Hood
Retail Planning Committee	Nan Stewart
Travel AGO	Clare Brais
Visitors Program	Kae Fogden

The Grange

The daily operations and programs of The Grange are undertaken by approximately 125 volunteers in costume. Programs include lectures, guided tours, and special events.

Lectures

Art and Architecture in Vienna, c.1900: The Vienna Secession and the Vienna Workshop
(William Morris Society Lecture)

Morley Callaghan Remembers
Morley Callaghan, Toronto author

Luncheon Lectures

The Sword and Society: The Military Presence in York
Alice Gray and Mary Aziz

The Privileged Pew: The Church and Society in the Times of D'Arcy Boulton, Jr.
Douglas Leighton, professor, University of Western Ontario

Collecting Art in Toronto in the Mid-19th Century
Dennis Reid, curator of Canadian historical art at the AGO

Education and Society
Edith Firth, Toronto historian and author

Gentlemen in the Rough: The Boulton Men in 19th-Century Toronto
Carolyn Strange, assistant archivist with the Law Society of Upper Canada

Membership Activities

Art in the Morning

Members and their guests meet once a month for coffee and muffins, followed by a tour of a current exhibition or an aspect of the permanent collection

Sunday Start with Art

These specially planned Sunday morning tours are preceded by a continental breakfast in the Members' Lounge

Special Evenings for Members

The evening begins with wine and conversation, followed by a tour, and ends with dessert and coffee.

Art at 5:30

This new program comprises a series of panel discussions of current and controversial topics and explores various art-related issues with some of Toronto's leading art experts

Canadian Art as an Investment
Do We Need Critics?
Contemporary Issues
Buried Treasures: Looking Over the Overlooked
An Artist's Life

Membership Centre

Located in the front lobby, manned by volunteers, is open during Gallery hours.

New memberships and renewals: 2,146

Telemarketing

Twice a month volunteers telephone lapsed members to share information and to remind members of renewal dates.

The Volunteer Gallery Membership Committee

This committee plays an active role in the planning and execution of the AGO membership events, such as new members' parties and members' previews of major exhibitions.

Art Rental and Sales Gallery

This gallery is a showcase for Canadian contemporary artists and provides a service to AGO members. In addition to monthly installations, the Art Rental and Sales Gallery organized two special exhibitions: *Off the Wall, The Curators Choose*.

Impulse Shop

Four-shops-in-one cater to all tastes with state-of-the-art design items, quality toys and art supplies for children, antiques and old-fashioned treasures that reflect the 19th-century Grange house.

Reproduction Shop

This shop merchandises over 2500 posters and reproductions, and offers framing, custom framing and shrink wrapping services.

Jewellery Shop

This shop is a vehicle to showcase Canadian artists and craftspeople who create quality hand-crafted original pieces.

Docent Programs

Approximately 70 docents train and tour with Education Services staff to deliver weekly talks and tours, membership programs and group visits.

Junior Committee

This committee focuses its energies on fund-raising events such as the black and white ball. It also provides support to various AGO programs and projects.

Travel AGO

Trips focus on the art and architecture of the cities and countries visited, with in-depth commentaries by resource persons knowledgeable in their specific field. Private entrees are highlights of these small, well-researched trips.

Morocco and Southern Spain, April 1989

California, April 1989

Queen Charlotte Islands: Emily Carr Country, May 1989

Quebec, September 1989

Villas and Gardens of Northern Italy, September 1989

Oriental Splendours of Thailand and Bali, October 1989

Texas, March 1990

Cambridge, March 1990

Gallery Hopping

Gallery hops provide visits to places of artistic, architectural or historic merit, incorporating daytime, evening or overnight outings.

Buffalo, Albright-Knox, April 1989

Ottawa, National Gallery, May 1989

Harbourfront, Power Plant, David Crombie, September 1989

Art and Architecture Tour of Forest Hill and the Annex with Toronto historian Bill Dendy, October 1989

Two Evenings, Clarkson Gordon Corporate Collection, November 1989

Tory, Tory, DesLauriers and Binnington and The Royal Bank of Canada, Corporate Collections, January 1990

Visitors Program Committee

This committee designs one-, two- or three-day programs for groups of 15 or more, for visitors from other museums.



Club AGO (Young Associates of the Art Gallery of Ontario)

This committee's mandate is to bring art and young people together. Carefully designed programs are well attended by its 340 members.

Lectures

The Fake and The Forger

Art in Context

The Modern Eye

Art Conservation

Sensations & Symbols: Impressionism &

Post-Impressionism

A New Reality: Cubism & Early Abstract Art

Alienation and the Subconscious: Dada and Surrealism

Young at Art

Club AGO members meet once a month to tour a special exhibition or explore an aspect of the permanent collection.

Educational Events

Wynick/Tuck Gallery Hop, August 1989

Open Studio Visit: Printmaking Demonstrations and

Raffle, September 1989

Reader's Digest Collection: Justina M. Barnicke Gallery,

December 1989

Kris Kringle Mystery Mingle: Discovery of the Permanent

Collection, December 1989

Events

On the Go for the AGO (bicycle tour and party)

Curators Choose AGO Art Rental and Sales Gallery New

Members' event

A Slice of Life (second annual Halloween gala)

Annual Giving Fund

It is with pride and pleasure that we extend our heartfelt thanks to a growing number of individuals, corporations and foundations who provide vital financial support to the Art Gallery of Ontario through the Annual Giving Fund. We also take great pleasure in acknowledging the invaluable contribution of our chairmen, committee members and canvassers. Thank you all for enabling the Gallery to so effectively fulfill its mandate of bringing art and people together

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Pictured at the opening of *Jacques Lipchitz: A Life in Sculpture* are, from left to right: Morris Perlis, president, American Express Canada, co-sponsor of the exhibition; The Honourable Christine Hart, Ontario minister of culture and communications; Philip Reichmann, senior vice-president of Olympia and York, co-sponsor of the exhibition; Dr. Alan Wilkinson, curator of twentieth century art, AGO; Mrs. Yulla Lipchitz; AGO President Keith Hendrick.

Exhibition and Program Sponsorship

Boris Anisfeld "Fantast-Mystic"

18th-Century Drawings from the Castello Sforzesco, Milan

Richard Deacon

Perspective 89

Permeable Border: Art of Canada and the United States 1920-1940

4 hours and 38 minutes: Videotapes by Lisa Steele and Kim Tomczak

Jacques Lipchitz: A Life in Sculpture

Rogers Communications Inc. Collection of Videotapes

Canadian Club Classic Fund

Nature and the Spiritual
TransCanada PipeLines Grass Roots Concerts

Advanced Studies in Visual Art Scholarship
Shell Canada Internship in Prints & Drawings

Family and Community Studio

Advanced Studies in Visual Art

Sunday Concert Series

Hands On

Celebration: Holiday Hats

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Stage III Fund

"The Art of Building" became the motto for the Stage III expansion. It also became our rallying cry! Today, with excavation underway and the building permit in our hands, we are celebrating the future of the Art Gallery of Ontario

Stage III is truly the result of a magnificent partnership of volunteers, donors, members, politicians, the project team and staff. Over \$20 million has been committed to Stage III by generous supporters of the Gallery, whose gifts more than matched total government support. The campaign's success is a tribute to the efforts of Fredrik S. Eaton, Campaign Chairman, and his team of dedicated volunteers

The September "construction celebration" welcomed the involvement of the Weston family and group of companies through their gift of the new George Weston Hall, and it publicly acknowledged Floyd and Jean Chalmers's gift of \$2 million for the new southwest wing, which will house the Edward P. Taylor Reference Library and the Marvin Gelber Print and Drawing Centre

Joey and Toby Tanenbaum presented a unique birthday gift to Joey's mother Anne—a \$1 million gift to the AGO's Gallery School, to be known as the Anne Tanenbaum Gallery School. The expansion has also influenced donors to give gifts of art in addition to funds for expansion. Marvin Gelber's collection of works on paper will now be housed in the Marvin Gelber Print and Drawing Centre. Mr Gelber has also established an endowed art purchase fund within the AGO Foundation. Similarly, Joan Chalmers has established an Inuit purchase fund in addition to her support of facilities for children in the new AGO

Stage III is an inspiration to everyone connected with the AGO. We pay tribute here to the members of the AGO's extended family who are so supportive of Stage III. Thank you!

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Robert D. Wadds

Benefactors

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Mrs. Valerie Applebaum
A.R. Auld
Mr. André Bachand
Robert & Mona Bandeen
Mr. & Mrs. David C. Barber
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Mrs. L.C. Bonnycastle
John E. Brent
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F.T. Briggs
Mrs. E.G. Burton, Sr
Mr. G. Allan Burton
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Mr. Jack Bush
Mr. & Mrs. Dixon S. Chant
Timothy A. Chisholm
Mrs. Gordon Conn
James S. Craig
Mrs. James S. Craig
Mrs. Anne D. Crookston
Mrs. J.E. Cross
Mrs. A.B. Davidson
Angelo Del Zotto
Mrs. Samuel C. Dingman
B.F. Dougall
Mr. S. Dresdnere
Mr. & Mrs. John J. Elder
C.Q. Ellis
Mrs. Elizabeth Fee
David Finn
Mrs. Nigel Foulkes
Mrs. Dorothy Furnival
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Dr. J.M. Goodman

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 G.G.R. Harris
 Dr. Robin S. Harris
 Dr. & Mrs. R. Ian Hector
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 K.M. Hunter
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 Mrs. W. Robert Johnston
 Meredith F. Jones
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 Mrs. Oscar S. Kofman
 Donald B. Kopas
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 Anne & Phil Lind
 Mrs. R. Burns Lind
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 Ronald G. Macdonald
 J.P.S. Mackenzie
 Mrs. Lois Mackenzie
 J.B. Mar
 J. Andrew Martin
 Paul W. Matthews
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 Colonel Maxwell C.G. Meighen
 Mr. & Mrs. Louis Melzack
 David Mirvish

John H. Moore
 Raymond Moriyama
 Mrs. Jack Morris
 Dr. E.G. Murphy
 Mr. Louis L. Odette
 Edmond G. & Gloria Odette
 Kenneth R. Oswell
 Charles Pachter
 Miss Jennifer A.C. Parkin
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 Ernest J.H. Redelmeier
 Francis M. Redelmeier
 Mrs. Norman S. Robertson
 William Robertson
 Mrs. Ian F.H. Rogers
 Allen E. Rosen
 Mr. Remo Salvadori
 Andrew Sarlos
 Mrs. Andrew Sarlos
 William K.G. Savage
 Mrs. David L. Shaul
 S.L. Simpson
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 Mrs. Anne C. Smith
 Mrs. Ryrie Smith
 W. Dent Smith
 Mrs. Mandel C. Sprachman
 Ms. Margaret Stacey
 Mr. Robert Stacey
 Dr. David A. Stinson
 Mr. Philip Surrey
 Mrs. Mary Tacon
 Ms. Judith Terry
 Richard M. Thomson
 Mrs. Noah Torno
 Mr. & Mrs. John A. Tory
 Mr. David H.M. Vaughan
 Professor E. Alastair Walker
 Wentworth D. Walker
 Mrs. W.F. Walls
 Percy Waxer

Mrs. Percy Waxer
 Mr. Marshall H. Webb
 Mr. & Mrs. J.W. Westaway
 Mr. David Gibson Whitmore
 Milton Winberg
 G.D.S. Wotherspoon
 Mr. Christopher E.S. Youngs

Honorary Life Members

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 Patricia M. Elwell
 Reg Innell
 Margaret Machell
 Charles McFaddin
 Rt. Hon. Roland Michener, Q.C.
 Maia-Mari Sutnik
 Norman Walford
 James Williamson
 William J. Withrow
 Eduard Zukowski

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 The Eaton Foundation
 Hope Charitable Foundation
 Jackman Foundation
 Laidlaw Foundation
 The R. Samuel McLaughlin Foundation
 The McLean Foundation
 The Schumacher Foundation

Staff of the Art Gallery of Ontario as of March 31, 1990

Director's Office

William J. Withrow *Director*
Gail Henderson *Assistant to the Director*
Beverley Carret *Executive Assistant, Corporate Policy and Planning*
Anne-Marie Jeffrey *Executive Secretary*

Administration Division

Sharilyn J. Ingram *Deputy Director and Chief of Operations* (from August 1, 1989)
Mary-Ann Miller *Coordinator, Corporate Secretary's Office; Acting Corporate Secretary* (to August 1, 1989)
John V. Langley *Acting Chief of Operations* (to August 1, 1989)
Elizabeth Richaur *Executive Secretary*
Pilar P. Cebrian *Secretary/Receptionist*

Accounting and Finance

Timothy C. Hopcraft *Controller* (to February 1990)
Thomas Y. Lewis *Controller* (from February 1990)
Kathleen Jensen *Accounting Manager*
Mary Anne Ballantyne *Computer Operator*
Carmella Stretton *Payroll Clerk*
Peter Heard *Accounting Clerk*
Armanda Melo *Accounting Clerk*
Paul Roberts *Accounting Clerk*
Catherine Weiner *Accounting Clerk*

Administrative Services

Jetta McClure *Acting Manager*
Christina Pinheiro *Acting Purchasing Officer*
Tim Quinn *Acting Clerk/Typist*
Susana Sierra *Chief Switchboard Operator*
Barbara Mohamed *Switchboard Operator*
Lucia Da Silva *Mail Clerk*
Sharon McGill *Machine Room Operator*
Brian Gibbs *Shipper/Receiver*

AGO Book Shop

Jane Brooke *Manager*
Michael Mathon *Buyer*
Henry Mark *Assistant Buyer*
Kate Van Dusen *Processor*
Glen Peers *Assistant Processor*
Karen Adamo *Floor Sales Assistant*

Nancy Hunter *Cashier*
Susan Sokoloski *Bookkeeping Clerk*

Building Services

Fred Downs *Manager, Building Services*
Michele Bruneau *Building Services Assistant*
Edward Gourley *Maintenance Supervisor*
Christian J. Rottgen *Carpenter*
Pedro Vieira *Carpenter's Assistant*
Maintenance Workers I
Robert Fong-Mow
Edward Murray
Charles Nugent
Susan Vidal
Elizabeth Vincec

Maintenance Workers II
Michael Ronco
Tristan Rivera
Warren Wilson

Part-time
Natividad Dato
Tomaso Moreno
Steven Wingfield

Dining Services

Iwonna Przygocka *Manager*
Steven Thornton *Supervisor Restaurant, Members' Lounge*
Philip Ou *Executive Chef*
The Restaurant
Jerry Cybulski
Arturo Hernandez
Glenn Gibson
Jack Kwan
Inam Chowdhury
Joanna Dang (*part-time*)
Members' Lounge
Julie Mollins
Coffee Shop
Monica Fong
Koo Chine Chine
Shirley Cheng (*part-time*)
Kitchen
Linda Parke
David Thai
Lam Lan Ng
Tak Lay Ai
Cheng Yau Wong (*part-time*)

Gallery Activities/Information Services

Mary Woolverton *Coordinator*
Patricia Cipriani *Special Events Coordinator*

Jiin Kim *Secretary/Assistant*
Laurence Madden *Senior Information Officer*
Shellie Thomas *Information Officer*
Mary Greto *Information Officer (part-time)*
Daphne McCormack *Information Officer (part-time)*

Human Resources

Priscilla Ratcliffe *Manager, Human Resources*
Susan Ingram *Acting Manager, Human Resources* (from October 30, 1989)
Patricia Elwell *Manager, Employment Services*
Dorothy Harpell *Pay Equity Coordinator*
Virginia D'Souza *Benefits Administrator*
Mila Padre *Human Resources Secretary*
Loretta Faveri *Employee Records Clerk*

Security

Ed Ahola *Manager Security/Occupational Health & Safety*

Assistant Managers
Linaz Brazys
Michael Duggan
Denis Fernandes

Supervisor
Gailon Joseph

Security Officers
Rogelio Angeles
Sam Basaran
Andre Bregolin
Robert Broadley
Maria Correa
William Fryday
Joseph Galati
Ronald Gaschen
Patrick Grieve
Alexandra Jory
Kumar Kumarasamy
Fraser Lawson
Ruperto Ligsay
Michael Litnovetsky
Wendy MacMillan
William McIntyre
Harbans Randhawa
Karl Rosen
Laurence Saulnier
Ronald Selles
Ponniiah Sivanandan
Dana Waldzinska
Frank Walters
Thomas Wey

Security Officers (part-time)
Tony Amaral
Roman Baran
Joseph Berlinguette

Sharon Burrit
 Lidia Cancellier
 Terry Cheung
 Ernesto Dahirot
 Lamartine D'Mello
 Sandra Guertin
 Michael Harrison
 Karin Hollesen
 Anita James
 Erick Jensen
 Patricia Koenig
 Albert Liu
 Jack Luis
 Anne Mangrum
 Carl Martin
 Monica Moore
 Tery Pelletier
 Frank Puidokas
 Diane Reimer
 Michael Rodden
 Tahir Soofi
 Melinda Toussaint
 Elizabeth Waldorf
 Martha Weaver

Cloakroom Attendants (part-time)
 Judith Pascall *Supervisor*
 Nancy Ashing
 Mary Greto
 Adelaida Najduk
 Carolyn Pack
 Daryl Slak
 Todd Yeates

Art Support Division

Noni Regan *Art Support Director*

Kathleen Harleman *Acting Art Support Director* (from December 5, 1989)

Barbara Brownlee *Administrative Assistant*

Conservation

Sandra Lawrence *Chief Conservator*

Barry Briggs *Contemporary Art Conservator*

John O'Neill *Paper Conservator*

Sandra Webster-Cook *Assistant Painting & Sculpture Conservator*

Margaret Haupt *Assistant Paper Conservator*

Ralph Ingleton *Conservation Practitioner*

Jill Cuthbertson *Secretary*

Cathy Garside *Acting Secretary* (December 1989)

Photographic Services

Maia-Mari Sutnik *Coordinator*

Faye Van Horne *Assistant to Coordinator*

Karen Heffernan *Photographic Records & Sales Clerk*

Carlo Catenazzi *Head Photographer*

Sean Weaver *Photographic Technician*

Glen Reichwein *Photographer*

Felicia Cukier *Assistant* (part-time)

Events Photographers (occasional)

Hans Bock

Fritz Lyons

Deena Sherman

Publications and Design

Alan Terakawa *Manager*

Sherri Somerville *Production Coordinator*

Catherine Van Baren *Senior Editor*

Terry Hicks *Copy Editor/Proofreader*

Clara Hargittay *Editor, AGO News*

Designers

Marilyn Bourma-Pyper

Steven Boyle

Lisa Naftolin

Registration

Kathleen Harleman *Registrar*

Olga Charyshyn *Acting Registrar & Deputy Registrar*
 (from December 5, 1989)

Catherine Spence *Assistant to Registrar*

Cynthia Ross *Traffic Coordinator*

Akira Yoshikawa *Art Storage Coordinator*

Parin Dahya *Registration Clerk*

Sandi McKessock *Data Entry Operator*

Wilbert Headley *Art Storage Assistant*

Brian Barnes *Art Storage Technician*

David Robitaille *Art Handler/Truck Driver*

Technical Services

George Bartosik *Manager, Technical Services*

Charles Kettle *Production Coordinator*

Chris Sedgwick *Lighting Technician*

Charles Simpson *Crating Technician*

Erwin Friedel *Carpenter*

John O'Leary *Framing Technician*

James Bourke *Project Designer*

Greg Charlton *Packing Technician*

Doug Stratford *Painter/Finisher*

Preparators

Michael Douglas

Zbigniew Gorzelak

Ruth Jones

Craig McLauchlan

Damian Seguin

Curatorial Division

Roald Nasgaard *Deputy Director and Chief Curator*

Mara Meikle *Assistant to Deputy Director and Chief Curator*

Christina Ritchie *Assistant Curator of International Contemporary Art*

Wilma Sanson *Secretary*

Carman Ho *Receptionist/Secretary*

Philip Monk *Curator of Contemporary Canadian Art*

Michèle Thériault *Assistant Curator of Contemporary Canadian Art*

Ann Thompson *Secretary*

Dennis Reid *Curator of Canadian Historical Art*

Christine Boyanoski *Assistant Curator of Canadian Historical Art*

Leila Jamieson *Secretary*

Janet Brooke *Curator of European Painting and Sculpture*

Nancy Minty *Assistant Curator of European Painting and Sculpture*

Wendy Hebditch *Secretary*

Alan Wilkinson *Curator of Twentieth Century Art*

Debbie Sawatsky *Secretary*

Katharine Lochnan *Curator of Prints and Drawings*

Michael Parke-Taylor *Assistant Curator of Prints and Drawings*

Anna Galati *Secretary*

Norman Zepp *Curator of Inuit Art*

Cynthia Cook *Curatorial Assistant, Inuit Art*

Cathy Jonasson *Head of Film*

Norma Elms *Assistant to Head of Film*

Jim Shedden *Assistant Programmer, Film*

Extension Services

Glenda Milrod *Head*

May Wong *Administrative Assistant*

Marcie Lawrence *Program Coordinator, "Artists with Their Work"*

Sharon Gaum-Kuchar *Scheduling Officer*

Heather Hall *Secretary*

Tim Hardacre *Installation Officer*

Curtis Strilchuk *Installation Officer*

Edward P. Taylor Reference Library

Karen McKenzie *Chief Librarian*

Larry Pfaff *Deputy Librarian*

Marysia Graham *Archivist*

Jill ten Cate *Archives Technician*

Cathy Hawkins *Archives Technician (temporary)*

Gloria Marsh *Library Technician*

Debbie Mills *Catalogue Technician*

Donald Rance *Acquisitions Assistant*

Jane Rhodes *Catalogue Librarian*

Randall Speller *Documentalist*

Development Division

Doug Todgham *Development Director*

Jeanie Seto *Assistant to Director*

Annual Giving Fund

Mary Slavik *Manager*

Joanne Bonebakker *Senior Development Officer*

Joanne Doyle *Development Officer*

Filomena de Sousa *Coordinator, Development Services*

Ann Szeto *Development Assistant*

Membership Services

Anne Greaves *Manager*

Joan Ridout *Supervisor, Development Services*

Barbara Mills *Membership Services Assistant*

Michelle Jacques *Membership Services Clerk*

Information Systems

Meryl Mitton *Manager, Development Information Systems*

Maegan Mayer *Information Systems Assistant*

Stage III Fund

Ingrid Perry-Peacock *Campaign Manager*
(to February 1990)

Maggie T.H. Frew *Acting Campaign Manager*
(from March 1990)

E. Kim Milligan *Campaign Assistant*

Education Services Division

Sheila Greenspan *Education Director*

Project Coordination and Administration

Carla Roth *Coordinator*

Kim Quan *Administrative Secretary*

Barbara MacPherson *Scheduling Officer*

Shanti Dhoré *Receptionist/Secretary*

Gallery Tours and School Programs

Julia Stone *Head*

Adult Touring Programs

Elizabeth Topp *Adult Docent Coordinator*

Elementary Programs

Linda Kricorissian *Education Officer*

Education Officers (part-time)

Alex de Cosson

Lesley Graham

Jacque Jacobs

Amelia Jiménez

Arya Lavallée

Young Adult Programs

Pat Sullivan *Education Officer, Docent Coordinator*

Education Officers (part-time)

Dahn Hiuni

Elisabeth Kherra

Colette Laliberté

Ginette Legaré

Brian McDowell

Exhibit Interpretation and Programming

Peter Gale *Head*

Hilary Inwood *Education Officer*

Diana Lunde *Education Officer/Hands On Coordinator*

David Wistow *Education Officer/Writer*

Douglas Worts *Education Officer/Gallery Enhancement and Audience Research*

Edward P. Taylor Audio-Visual Centre

Margaret Brennan *Head*

Barbara Isherwood *Cataloguer/Researcher*

Michael Longford *Loans Consultant*

Lilian Perkins *Secretary/Technician*

Media Productions

Henry Dunsmore *Head*

Barbara Arsenault *Production Assistant*

Bud Johnston *Chief Media Technician*

Linda Shevchuck *Media Technician*

Anne Tanenbaum Gallery School

Jim Thornton *Head*

Administration and Support

Steven Bowie *Studio Coordinator*

Rose Mosna *Secretary/Receptionist*

Kerry Kim *Chief Technician*

Steven McNiven *Preparator*

Assistant Technicians

Cameron Sharpe

Mary Ann Stankov

Amy Wallner

Family and Community Studio

Studio Monitors

Jeannie Thib

Alex de Cosson

Cameron Sharpe

Studio Visits

Studio Visit Artists

John Dickson

Evelyn von Michelofsky

George Walker

Education Officers

Mary Greto

Nancy Campbell

Millie Chen

Children's, Advanced, Adult and Summer Studios

Studio Instructors

Greg Angus

Phillip Barker

Barry Coombs

Maira Clark

Susan Low-Beer

Ruta Gravléjs

Carol Matson

Brian Grison

Doug Stratford

Carole Freeman

Asher Sadeh

Liz Parkinson

Audrey Mah

Assistant Technicians (summer)

Zoe Brewer

Tarah Shukla

Marketing and Communications Division

Elizabeth Addison *Marketing and Communications Director*

Susan Louie *Assistant to Marketing and Communications Director*

Judi Chambers *Communications Officer*

Marketing Department

Jean Keryk *Marketing Manager*

Michelle Lyon *Marketing Services Coordinator*

Rhonda Peregrine *Writer*

Public Relations Department

Gail Hutchison *Manager, Public Relations*

Rob Berry *Senior Publicist*

Karen Williamson *Public Relations Assistant*

Tourism Development and Market Research

Frank Comella *Manager, Tourism Development and Market Research*

Alison Krupa *Marketing Assistant*

Volunteer Services

Joyce Davenall-Turner *Volunteer Services Director*

Laura Watson *Assistant to the Volunteer Services Director*

Eileen Couch *Secretary (part-time)*

Linda Bott *Supervisor, Volunteer Accounting*

Tiffany Chau *Accounting*

Art Rental and Sales

Jennifer Kostuik *Secretary/Coordinator*

Cindy O *Accounting*

Reproduction Shop

Cornelia Principe *Customer Assistant*

Impulse Shop

Sally Ayre *Customer Assistant*

Jewellery Shop

Susan Berenbaum *Customer Assistant*

Bianca D'Angelo *Customer Assistant*

The Grange

Peggy Eades *Secretary/Coordinator*

Ruth Keene *Historical Interpreter*

Stage III Project Office

John V. Langley *Project Director*

Lynne Burry *Project Coordinator*

Barry Simpson *Coordinator of Collections Management*

Roy Battersby *Construction Supervisor*

David LeBlanc *Mechanical/Electrical Supervisor*

Susan Alexander *Administrative Assistant*

Joanne Reiter *Administrative Assistant*

Front Cover:

A. J. Casson (Canadian, b. 1898)

Old Store at Salem 1931

Oil on canvas

75.6 x 90.4 cm

Gift from the J.S. McLean Collection, by Canada Packers Inc., 1990

